THE CHESS COURSE
A CURRICULUM

Praful Zaveri
FIDE INSTRUCTOR (FI)

The Chess Course

- A Chess Curriculum

Praful Laveri

FIDE INSTRUCTOR (FI)

Creating Chess Cult

Student Name: _____

Trainer: _____

Center: _____

All Rights Reserved

Copyright @ 2015 Praful Zaveri

No part of this publication may be reproduced, stored in retrieval system, or transmitted in any form by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the author.

Praful Zaveri asserts the moral authority to be identified as the author of this book: **The Chess Course - A Chess Curriculum**.

The author shall be glad to receive reader's opinion of the book, as well as suggestions for the future publications. Please send your comments to:

Author:

Praful Zaveri,
E-Mail: prafulzaveri@indianchessschool.com
website: www.indianchessschool.com

Page Layout: Satish Swarnkar

Cover Page: Aman Shah
Bulloverhead Communications, Mumbai
E-mail: aman@boh-com.com
Website: www.bohcommunications.com

Cover Photo: Karan Zaveri

Printed in India by: St. Francis ITI Printing Press, Mumbai.

First Edition: 2013

Revised Edition: 2015

ISBN: 978-93-5104-846-6 (Book 1)
978-93-5104-847-3 (Book 2)
978-93-5104-848-0 (Book 3)
978-93-5104-849-7 (Book 4)
978-93-5104-850-3 (Book 5)
978-93-5104-851-0 (Book 6)

M.R.P. ₹2400/-

Foreword

At the outset I would like to acknowledge my thanks to the chess fraternity for their unprecedented response to my book 'The Chess Course' (ISBN: 978-81-7525-816-7).

As with mortals, any book has its own life and, how popular it may be, ceases with passage of time. Not so with 'The Chess Course'! It has completed a journey of 15-years and still shows no sign of ceasing away! I am sanguine that the book has blessings of Goddess Caissa!!

The book was the result of my need to have a content so as to help the aspiring young chess players at our school – the 'Indian Chess School' to excel. With the passage of time, the current content in terms of quantity appeared inadequate! This called for development of additional content coupled with my passion to create a unique course – a chess curriculum, which would become a standard in chess training!

With the parent book - 'The Chess Course' as the guiding light, the quest to create this curriculum commenced in October, 2012 and culminated in July, 2013 with birth of 4 new books (96 training sessions). Now, 'The Chess Course' has a family of its own!

The appetite to add more content became insatiable, which saw the birth of book 5 and 6 (additional 124 training sessions). Now, the result before you is a combined volume of 200 training sessions running into 610 large pages!!

This curriculum is successfully being used at our school and it has helped chess talents to achieve success at various level of chess tournaments. It has also substantiated our unique 'Chess in Schools' program.

The development of this syllabus demanded concentrated attention over an indefinite stretch of time – an eternity! But, all this is worth if the end result satisfies the author and, I admit that nothing has given me more satisfaction that these books!

I would like to acknowledge the contribution of the following persons without whom this passion would not have been fulfilled:

A great teacher inspires! I had the privilege of having an inspirational teacher in IM & FST Jovan Petronic. My stints with him at Singapore and Chennai in 2007 & 2008 helped me in creating new vision for chess training. Thank you, Sir Jovan!

Satish Swarnkar for his untiring efforts in creating a wonderful layout of this book. He has been designing my books from the outset and is one of the 'Key' person to whom the success can be attributed.

The credit for the cover page goes to my dear friend and a passionate chess player, Mr. Aman Shah. He and his team from 'Bulloverhead Communications' has worked wonders with colour combination and effects!

My nephew, Karan Zaveri for the cover photo. During the photo session, he made me feel like a Bollywood 'Star'! Thank you, Karan!!

My alma mater, St. Francis ITI Printing Press for the beautiful printing and binding job of the book. With each passing year they are getting better and better!

My friend and mentor, Ravindra Nargundkar for being a guiding 'Light' whenever my journey appeared to have reached a dead end.

Chess trainers (impossible to name this big tribe of ours) across the length and breadth of the country who are using my books as a teaching tool. Their accolades and compliments for my books inspires me to work hard and raise the bench-mark.

My team at the Indian Chess School for keeping a belief in my efforts. A special mention of Sandesh Nagarnaik – his painstaking efforts in the last 2-months to weed out my errors.

My father, the late Bhupatrai Zaveri, who had unflinching belief in my ability. I am sure that he too must be smiling in heavens. I still experience him holding my hands in turbulent times.

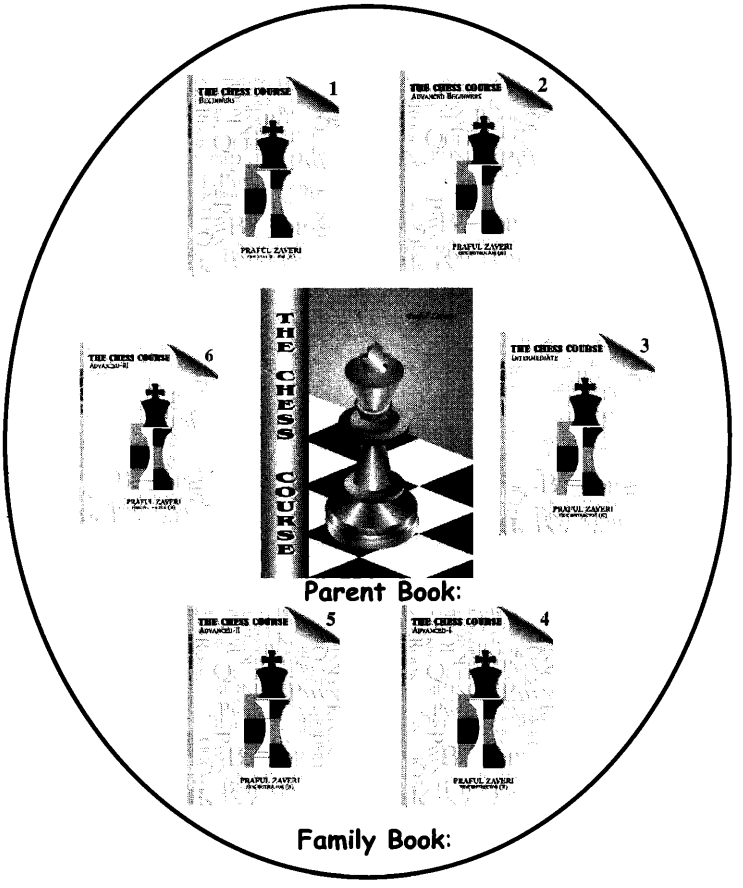
Last but not least; my dear readers and users of these books in the form of young aspiring players and passionate chess lovers for their unprecedented response!!

FI. Praful Zaveri

11th April, 2015

Note for Trainers
(who are using this book as a teaching tool)

The book before you is a combined volume 6 books and a follow-up to the primary training manual – 'The Chess Course ((ISBN: 978-81-7525-816-7).



The training methods used at our school is as under:

1. The trainer explains the basic principles and concepts of the chapter in question from the parent book '**The Chess Course**' – would now be referred to as '**PB**' – '**Parent Book**'. The approximate duration of the training session at our school is also detailed as a guide.

2. Once the students have grasped the contents of the chapter, they are required to solve the test positions in this training manuals - would now be referred to as '**FB**' – '**Family Book**' as well as the positions presented in '**PB**'.

3. Please note that testing method in some of the chapters requires '**Practical Demonstration against the Trainer**' For example: Elementary checkmate with two Rooks. In such cases, our trainers play simultaneously and find out whether students are able to deliver checkmate.

4. The students are advised to record the answer in pencil (only!) in the space provided before each of the questions. The idea is to revise the book many a times by erasing the answers already recorded.

5. We also instruct and motivate them to ensure neatness and clarity in answers recorded.

6. Once the session concludes, the trainer collects both the books, which are later assessed. Marks are awarded as per scoring pattern in the box provided at the end of each chapter. The trainer records the total marks scored for each of the chapter in the 'Appraisal Report' provided at the end of each book.

7. Once the students are through with basics (Level – I), they should also be instructed to go through 200 games (@ one game/day) given at the end of this book. The date on which the student has gone through the game should be recorded in the space provided.

8. As regards training games, the students are required to play the specified opening set-up with both the colours alternately. Accordingly, the training games are numbered 1, 1a etc.

9. All the games goes into our database via our game application developed by one of the former junior national player & a brilliant IITaan, Vishal Shah (deserves special thanks!) and are analyzed ('Blunder Check') with the help of Fritz. Based on how the game was played, the trainer awards marks as per the scoring pattern.

10. At the end of each level of training, the trainer is in a position to give a candid report of student's progress.

11. The students are encouraged to participate in tournaments at all levels (right from our Inter-Class events to Internationals). I feel that each tournament game is equivalent to one training session!

Session Duration: 90 minutes/session with break-up as under:

a)	Revision/feedback of previous lesson:	15 minutes
b)	Current training session:	30 minutes
c)	Solving test positions:	45 minutes

From Level-V & VI

a)	Revision/feedback of previous lesson:	30 minutes
b)	Current training session:	30 minutes
c)	Solving test positions:	60 minutes

Training Games: 25 minutes + 10 seconds/player (for Level II & Level – III)
90 minutes + 30 seconds/player (Level IV to VI).

Indian Chess School
Creating Chess Cult

The Chess Course (Beginners) 1

CONTENTS

Session #	Training Chapter	Page
1	Chessboard and Chessmen	1
2	Rook	10
3	Bishop	15
4	Queen	20
5	Knight	25
6	King	30
7	Pawn	35
8	Algebraic Chess Notations	41
9	Recording Movement of a Piece	46
10	Recording Movement of a Pawn	51
11	Recording Capture with a Piece	56
12	Recording Capture with a Pawn	61
13	Recording Ambiguous Moves	66
14 - 15	Playing through the Recorded Game - I & II	71
16	Recording the Game in a Score-sheet	80
17	Special Move: Castling	90
18	Special Move: 'En-Passant' Pawn Capture	95
19	'Checking' the King	100
20	Getting the King out of 'Check' by 'Move'	111
21	Getting the King out of 'Check' by 'Block'	116
22	Getting the King out of 'Check' by 'Capture'	121
23	'Check' or 'Checkmate'	126
24	Relative Value Chessmen	131
	Test Score-Chart & Appraisal Report	136

The Chess Course (Advanced Beginners) 2

Session #	Training Chapter	Page
25	Elementary Checkmate with Two Rooks	137
26	Elementary Checkmate with Queen	143
27	Checkmate in One Move Using Pawn	149
28	Checkmate in One Move Using Bishop	155
29	Checkmate in One Move Using Knight	161
30	Checkmate in One Move Using Rook	167
31	Checkmate in One Move Using Queen	173
32	Checkmate in One Move	179
33	Exchange of Material	185
34	Large Material Advantage Wins	188
35	General opening Theory	193
36	Common Checkmating Ideas	196
37-48	Training Games	199
	Appraisal Report on Training Games	224
	Appraisal Report	225

Indian Chess School
Creating Chess Cult

The Chess Course (Intermediate) 3

CONTENTS

Session #	Training Chapter	Page
49	Elementary Checkmate with One Rook	226
50	Elementary Checkmate with Double Bishop	232
51	Checkmate in 2-Moves	238
52	Pin	244
53	Knight Fork	252
54	Double Attack	260
55	Skewer Attack	268
56	Back Rank	273
57	Discovered Attack	281
58	Discovered Check	289
59	Destroying the Defender	297
60	Learn to Calculate	302
61-72	Training Games	308
	Appraisal Report on Training Games	333
	Appraisal Report	334

Indian Chess School
Creating Chess Cult

The Chess Course (Advanced I) 4

CONTENTS

Session #	Training Chapter	Page
73	Elementary Checkmate with Bishop & Knight	335
74 & 75	Checkmating Patterns	339
76	Decoy	354
77	Deflection	359
78	Overloaded Piece	364
79	Line Opening & Line Closing	369
80	Square Vacation	374
81	Passed Pawn	379
82	Zwischenzug -the 'Intermediate' move	384
83	Draw by Repetition & Stalemate	389
84	X-Ray Attack & Windmills	394
85 to 96	Training Games	399
	Appraisal Report on Training Games	424
	Appraisal Report	425

Indian Chess School
Creating Chess Cult

The Chess Course (Advanced II) 5

CONTENTS

Session #	Training Chapter	Page
97	Opposition	426
98	Berger's 'Rule of the Square'	430
99	King & Pawn versus King - I	433
100	King & Pawn versus King - II	437
101	King & Pawn Endings	443
102	Queen versus Pawn - I	456
103	Queen versus Pawn - II	458
104	Knight versus Pawn	463
105	Rook versus Pawn	467
106	Queen versus Rook	473
107	Rook & Pawn versus Rook: Philidor's Drawn Position	477
108	Rook & Pawn versus Rook: Lucena's Winning Position	483
109-120	Training Games	490
	Appraisal Report on Training Games	515
	Appraisal Report	516

Creating Chess Cult

The Chess Course (Advanced III) 6

CONTENTS

Session #	Training Chapter	Page
121	Bishop & Knight Mate - II	517
122 - 135	Chess Compositions & Problems	519
136 - 200	Traps & Pitfalls in the Openings	526
	World's Greatest Chess Players & their Games	581
	Appraisal Report	610

CHESS SYMBOLS	
⩲	White Stands Slightly Better
⩱	Black Stands Slightly Better
±	White Has The Upper Hand
∓	Black Has The Upper Hand
+−	White Has A Decisive Advantage
−+	Black Has A Decisive Advantage
=	Even
∞	Unclear
!	A Very Good Move
!!	An Excellent Move
?	A Mistake
??	A Blunder
!?	A Move Deserving Attention
?!	A Dubious Move
△	With The Idea
□	Only Move
⊙	Zugzwang
x	Capture
+	Check
#	Checkmate

The Chess Course

(Beginners)

1

Prince Yudhisthira:

"Explain to me, O thou super-eminent in virtue, the nature of the game that is played on the eight times eight square board. Tell me, O my master, how the Chaturaji (Checkmate) may be accomplished."

Ved Muni Vyasa:

"O, my Prince, having delineated a square board, with eight houses on each of the four sides, then draw up the red warriors on the east, on the south array the army clad in green, on the west let the yellow troops be stationed, and let the black combatants occupy the north.

"Let each player place his Elephant on the left of his King, next to that the Horse, and last of all the Ship, and in each of the four Armies, let the Infantry be drawn up in front. The Ship shall occupy the left hand corner next to it the Horse, then the Elephant, and lastly the King, the Foot Soldiers, as are stated being drawn up front."

"The King moves one square in all directions; the Pawn moves one square straightforward, but smites an enemy through either angle, in advance; the Elephant, O Prince of many lands, moves, (so far as his path is clear), In the direction of the four cardinal points, according to his own pleasure. The Horse moves over the three squares in an oblique direction; and the Ship, O Yudhisthira, moves two squares diagonally."

"Let each player preserve his own forces with excessive care, and remember that the King is the most important of all."

"O Prince, from inattention to the humbler forces the king himself may fall into disaster."

An account from 'Bhavishya Purana' by
Professor Duncan Forbes, L. L. D.
A History of Chess (1860)

Training Session # 1

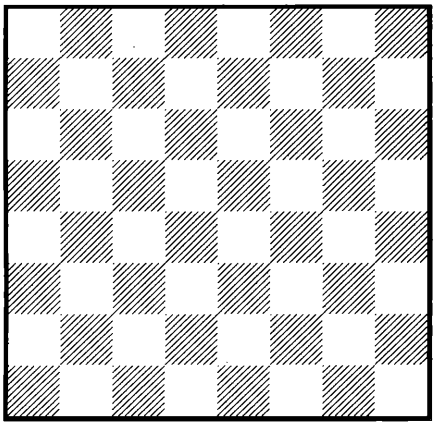
Chessboard & Chessmen

Welcome to this wonderful world of chess! I hope you must have enjoyed your first chess lesson. To re-cap what we had learnt in this training session, here is the gist:

1. Wonderful anecdotes regarding the origin of game in India and its development thereafter
2. Chess is easy to learn
3. Nature of the game
4. Chessboard
5. Chessmen
6. Object of the game
7. Placement of the chessboard
8. Number of chessmen
9. Type of chessmen
10. Arranging the chessmen
11. Understanding the chessboard better

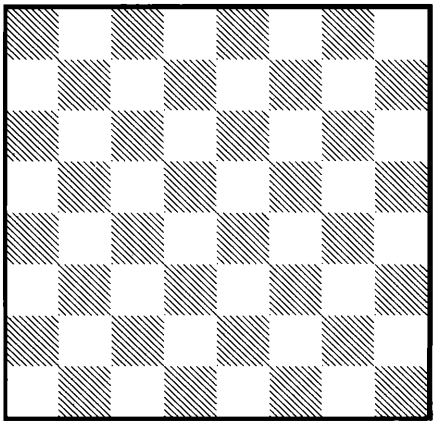
Our task is now to consolidate this knowledge by solving 34-questions. The solving method is to read questions below each of the diagram and the answer.
A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 34
Scoring Pattern: 1 Mark for each correct answer
Maximum Marks for this chapter: 34



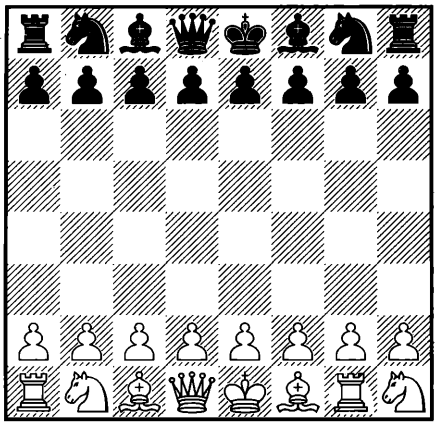
Question: Is the Chess Board placed correctly?

YES ✓	NO

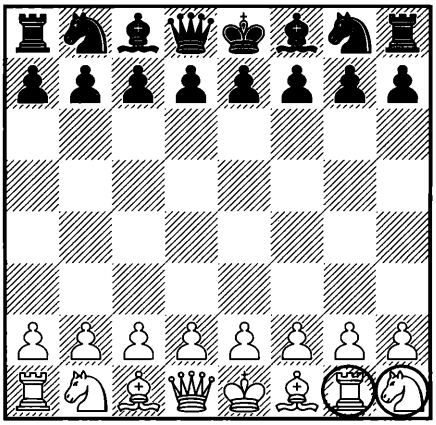


Question: Is the Chess Board placed correctly?

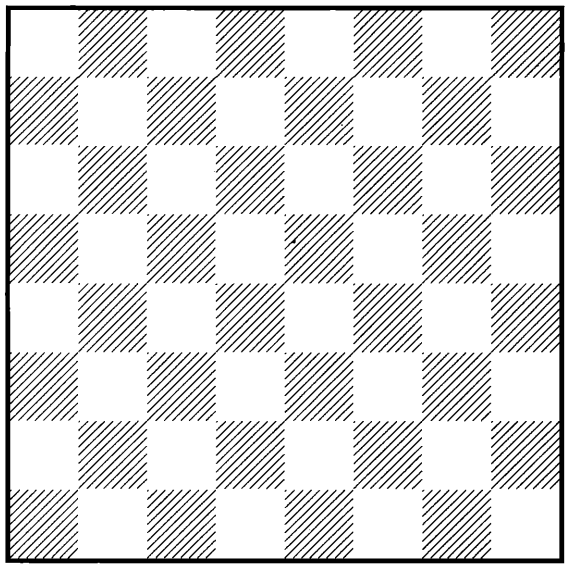
YES	NO ✓



White's two Chessmen are not arranged correctly. Circle it.



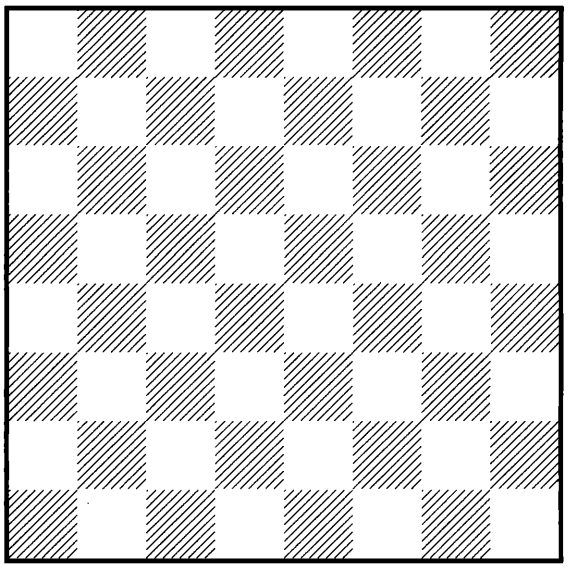
Answer:



1. Number all squares on the chessboard.

64

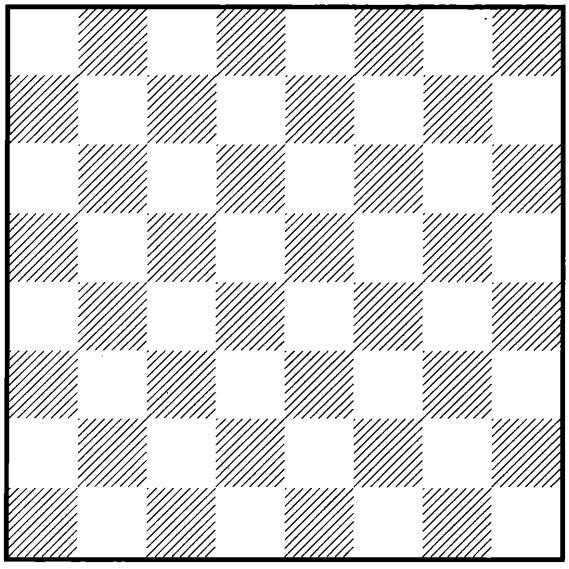
Marks



2. After numbering the squares again, please circle the last number reached by you:

61 62 63 64

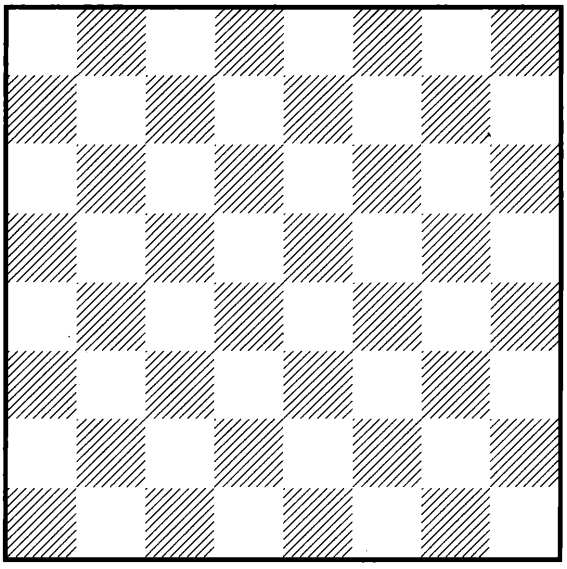
Marks



3. Number all White Squares on the chessboard

32

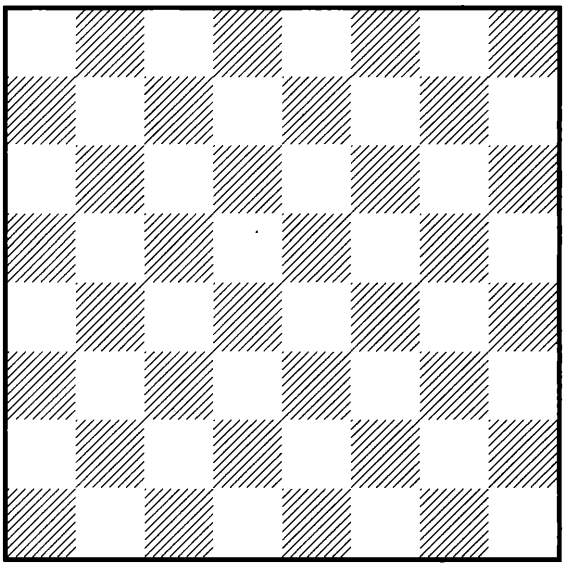
Marks



4. Number all Black Squares on the chessboard

32

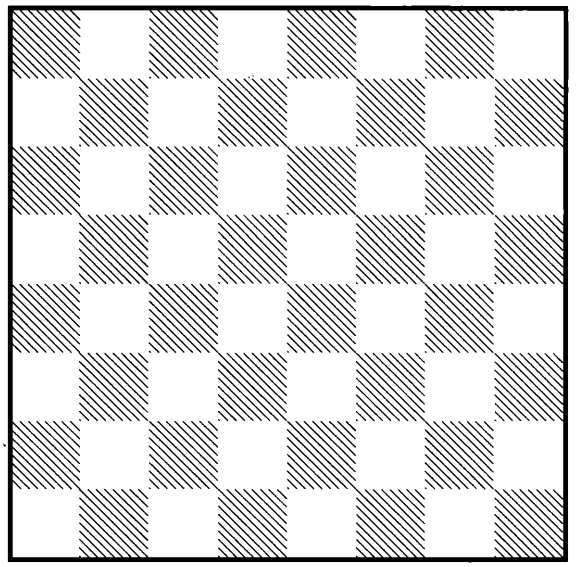
Marks



5. Is the Chess Board placed correctly

YES ✓	NO

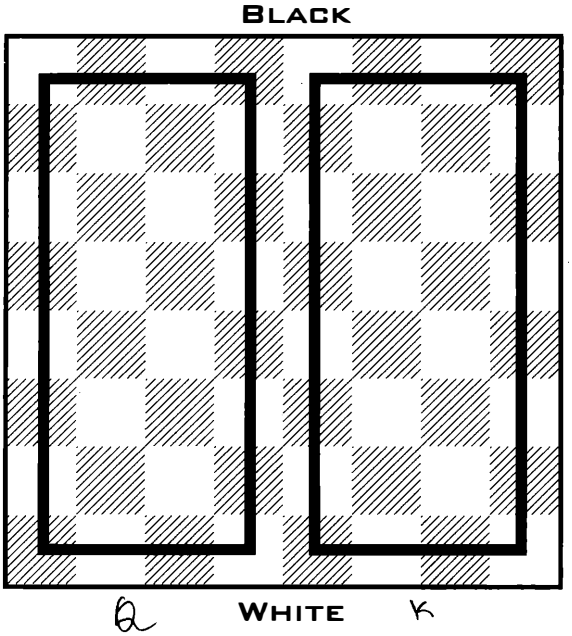
Marks



6. Is the Chess Board placed correctly?

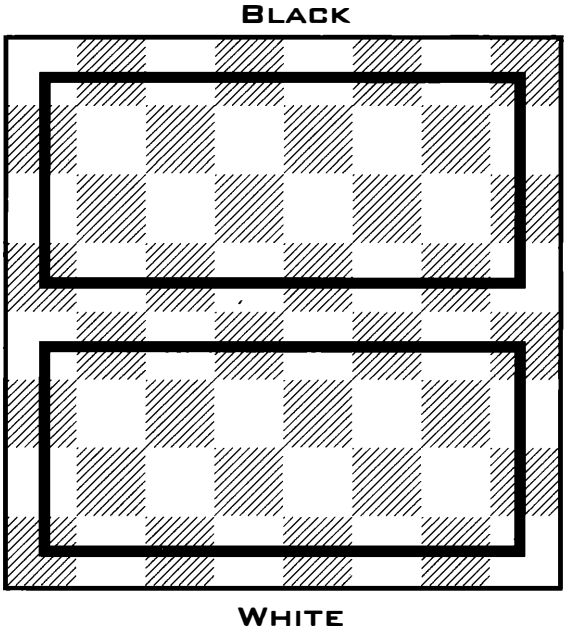
YES	NO ✓

Marks



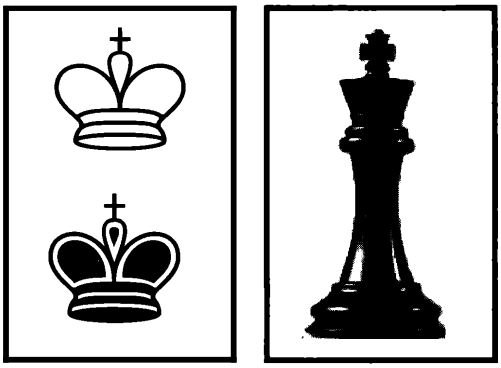
7. Mark the King-Side & the Queen-Side.

Marks



8. Mark the 'White-Side' & the 'Black-Side'

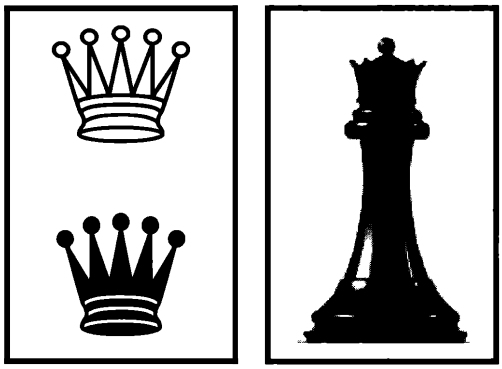
Marks



9. Identify this chessman

King	
Queen	

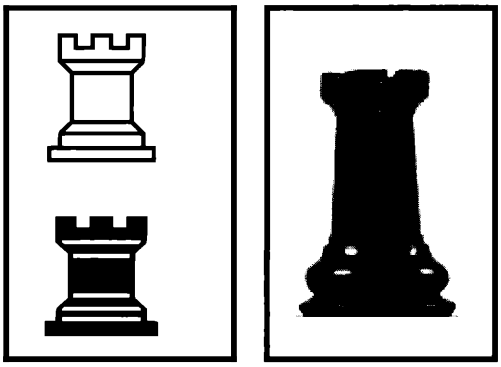
Marks



10. Identify this chessman

King	
Queen	

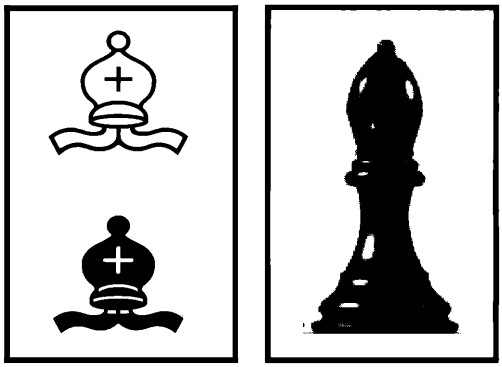
Marks



11. Identify this chessman

Bishop	
Rook	

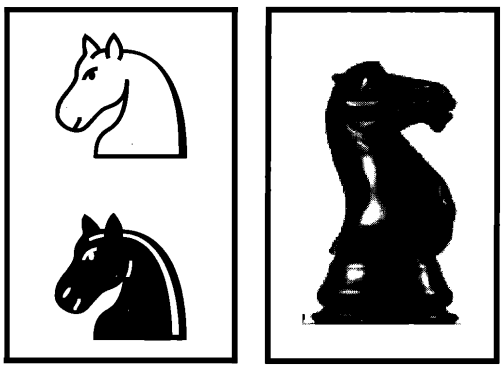
Marks



12. Identify this chessman

Bishop	
Rook	

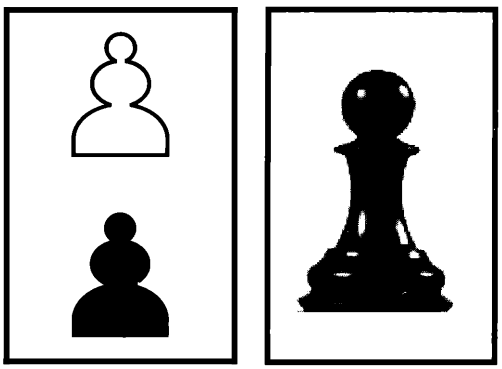
Marks



13. Identify this chessman

Bishop	
Knight	

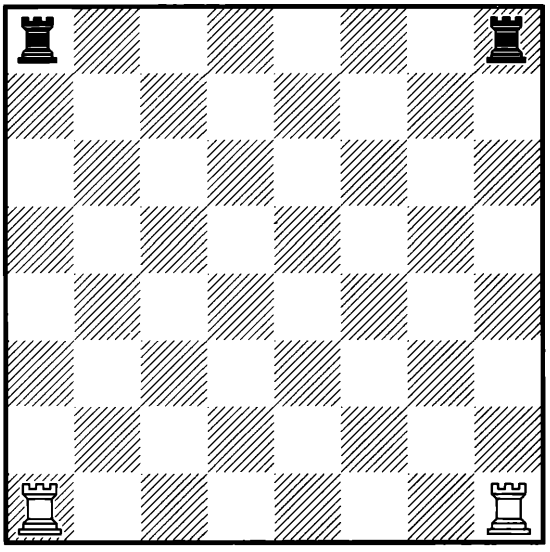
Marks



14. Identify this chessman

Pawn	
Knight	

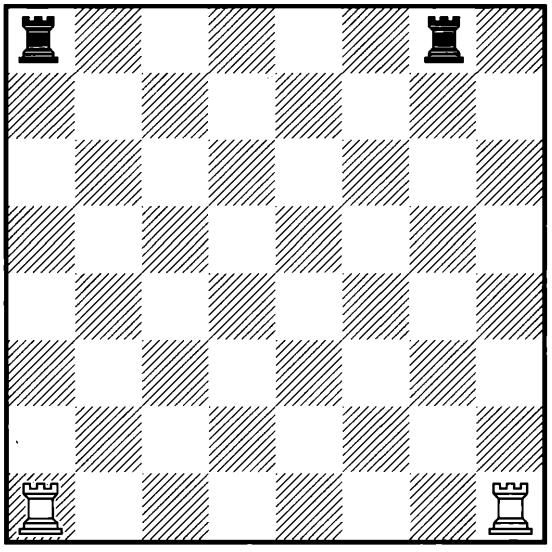
Marks



15. Are the Rooks arranged correctly?

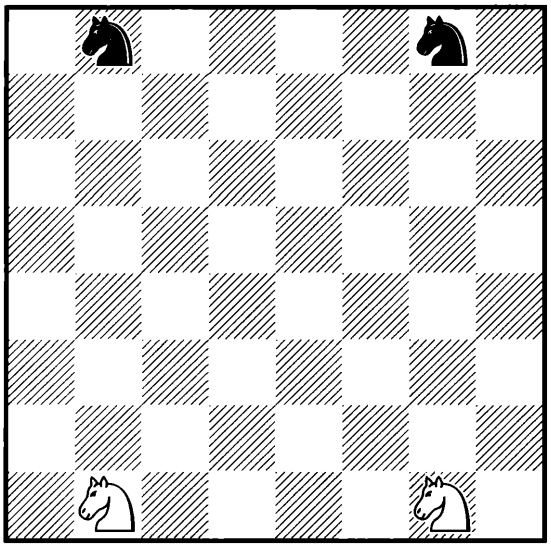
YES	NO

Marks



16. One Rook is not arranged correctly. Circle it.

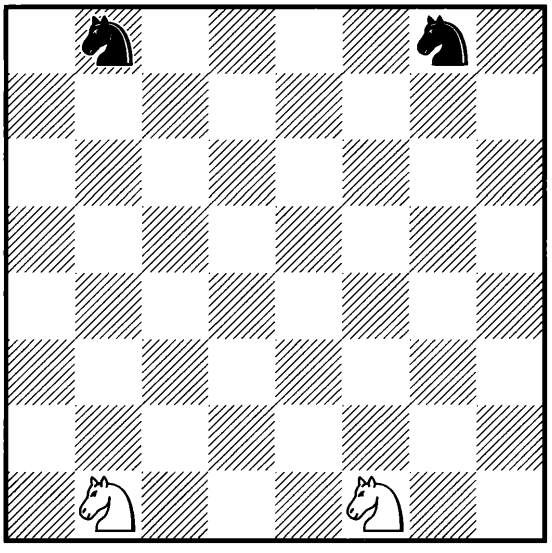
Marks



17. Are the Knights arranged correctly?

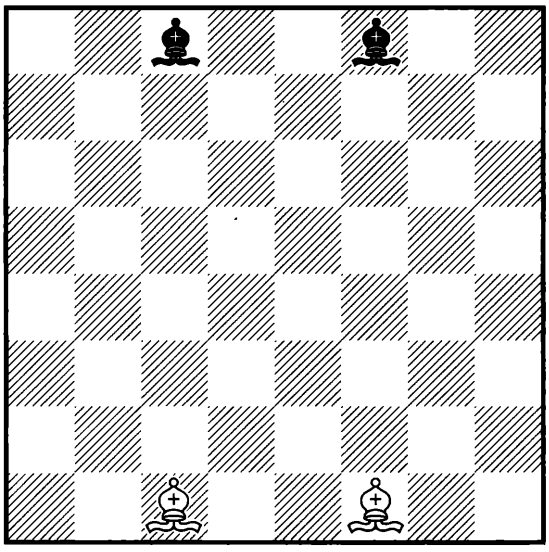
YES	NO

Marks



18. One Knight is not arranged correctly. Circle it.

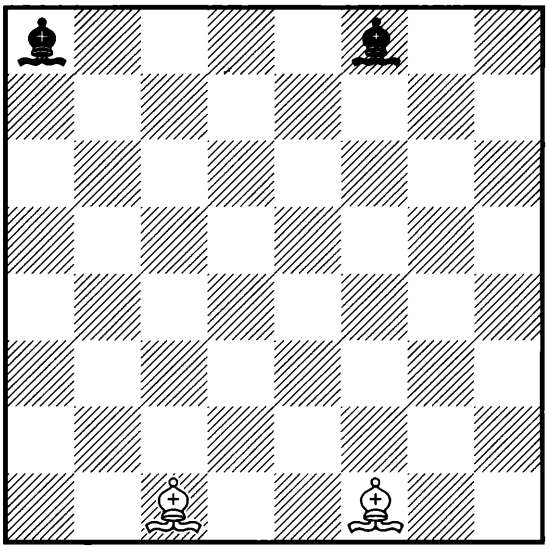
Marks



19. Are the Bishops arranged correctly?

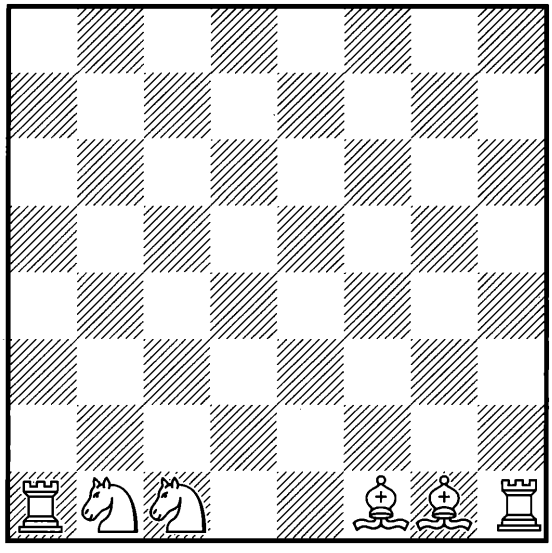
YES	NO

Marks



20. One Bishop is not arranged correctly. Circle it.

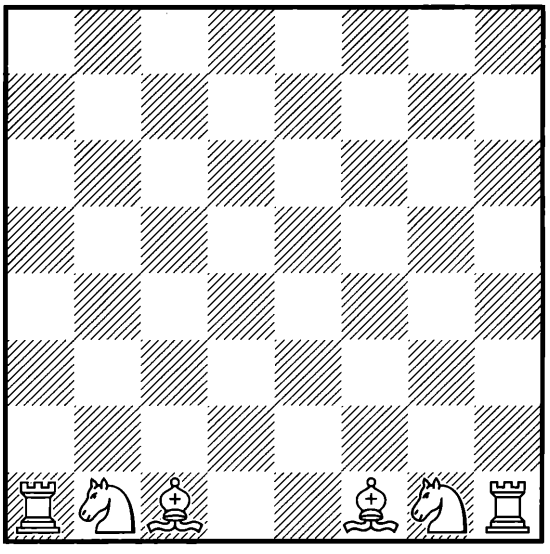
Marks



21. Are these chessmen arranged correctly?

YES	NO

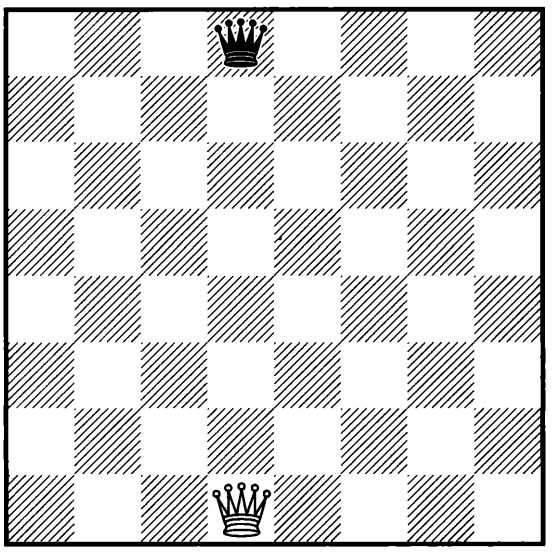
Marks



22. Are these chessmen arranged correctly?

YES	NO

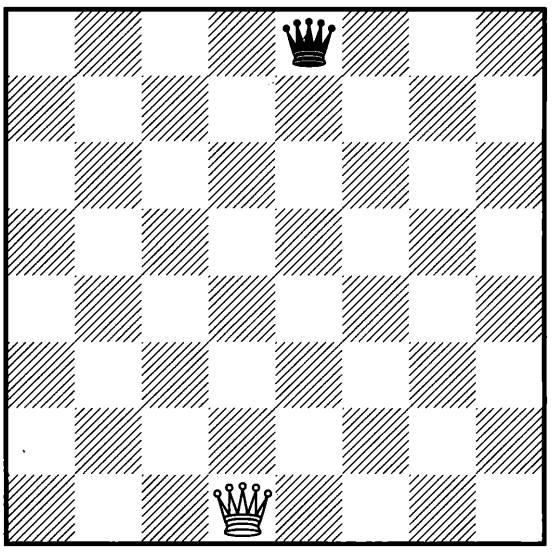
Marks



23. Are the Queens arranged correctly?

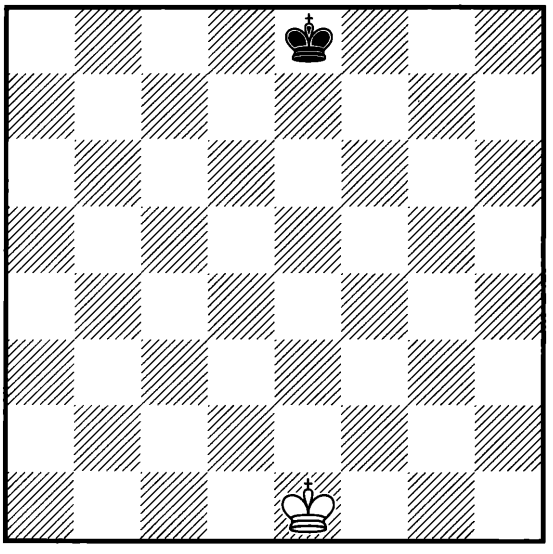
YES	NO

Marks



24. One Queen is not arranged correctly. Circle it.

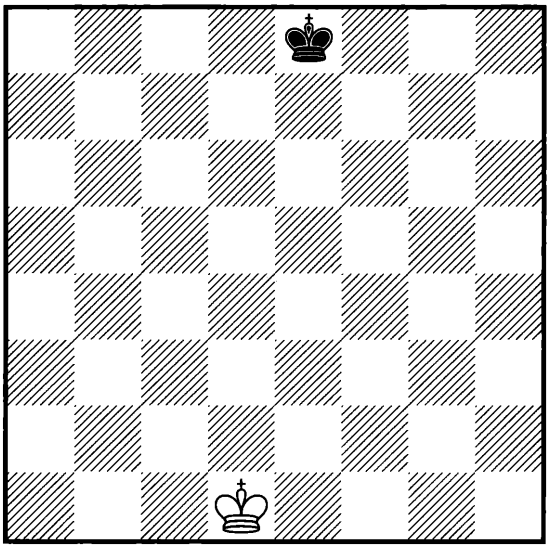
Marks



25. Are the Kings arranged correctly?

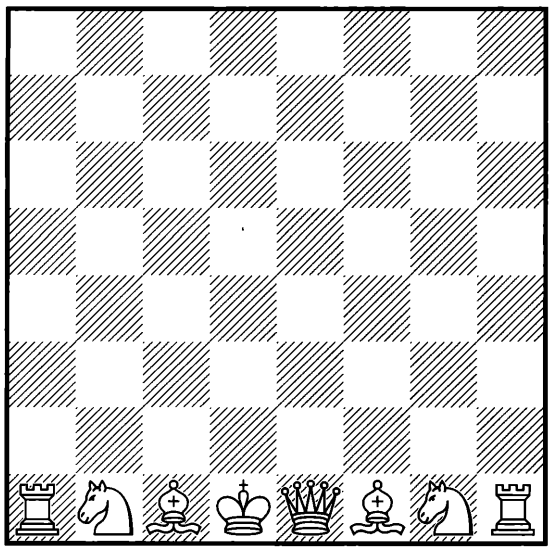
YES	NO

Marks



26. One King is not arranged correctly. Circle it.

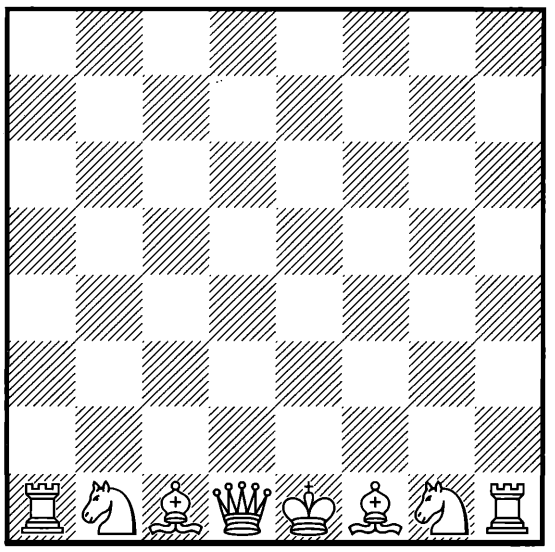
Marks



27. Are these chessmen arranged correctly?

YES	NO

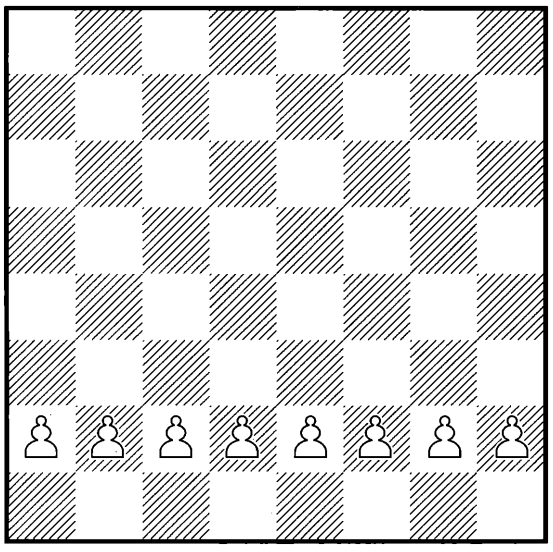
Marks



28. Are these chessmen arranged correctly?

YES	NO

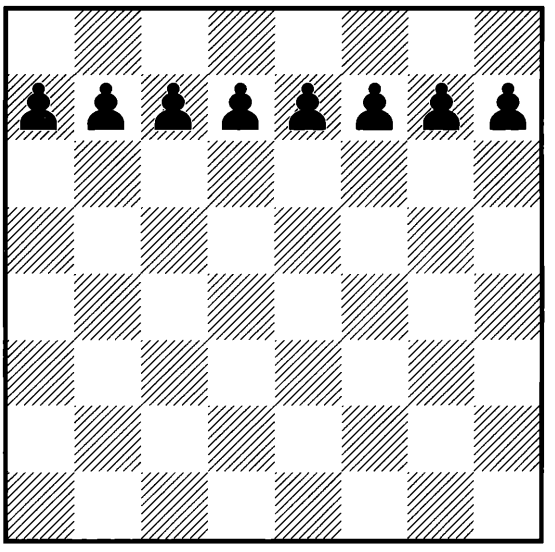
Marks



29. Are the White Pawns arranged correctly?

YES	NO

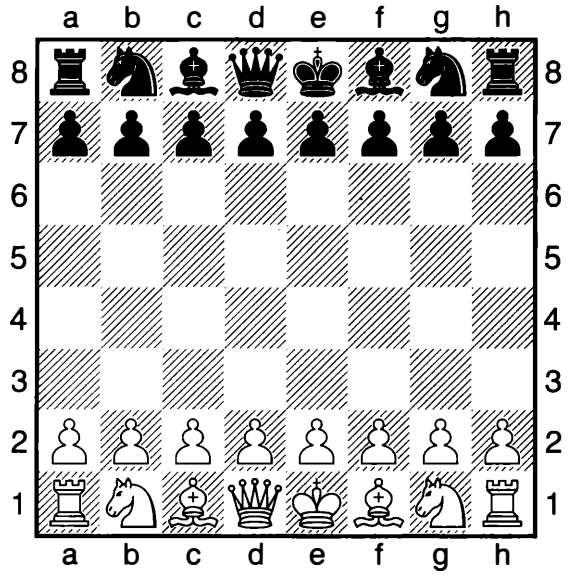
Marks



30. Are the Black Pawns arranged correctly?

YES	NO

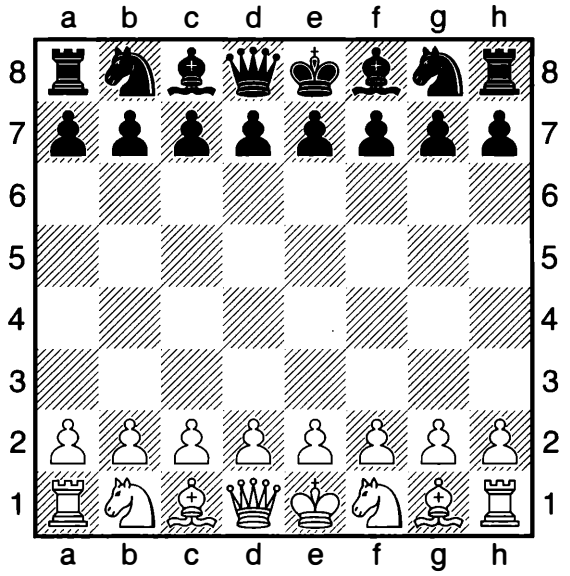
Marks



31. Are the Chessmen arranged correctly?

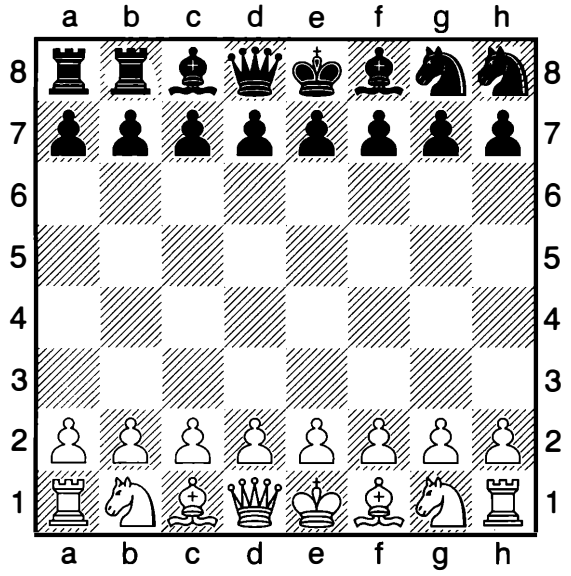
YES	NO

Marks



32. Two of the White's Chessmen are not arranged correctly, circle it.

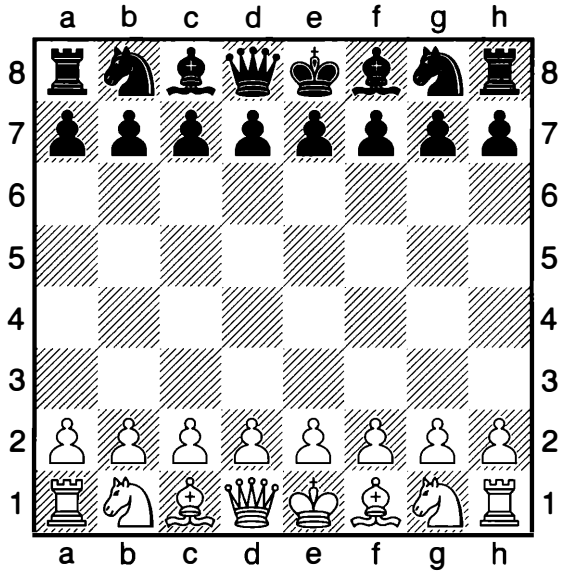
Marks



33. Are the Black Chessmen arranged correctly?

YES	NO

Marks



34. Is the White King and Queen arranged correctly?

YES	NO

Marks

Training Session # 2

Rook

In this session you have been introduced to Rook and, I am happy to note that you have understood the rules pertaining to its movement and the way it captures.

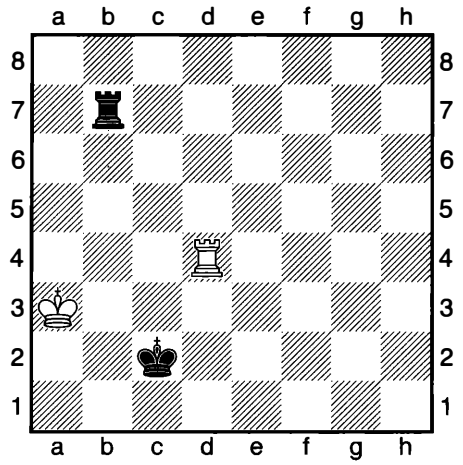
Our task is now to consolidate this knowledge by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

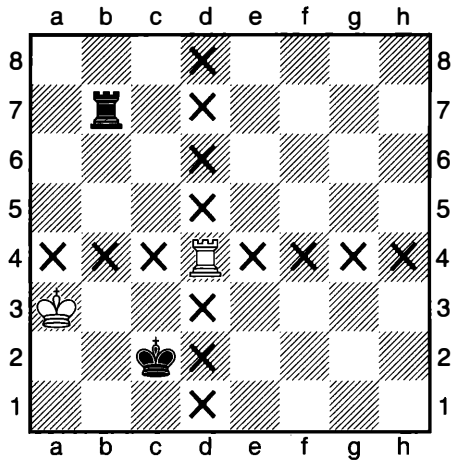
No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

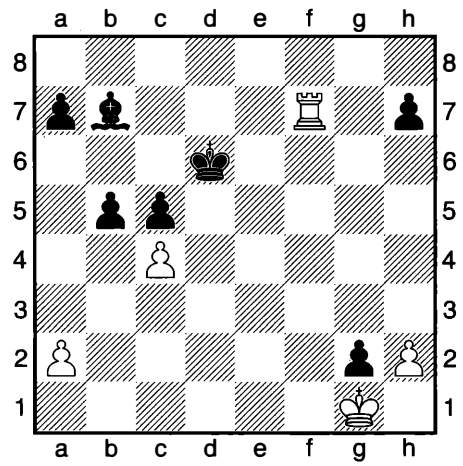
Maximum Marks for this chapter: 16



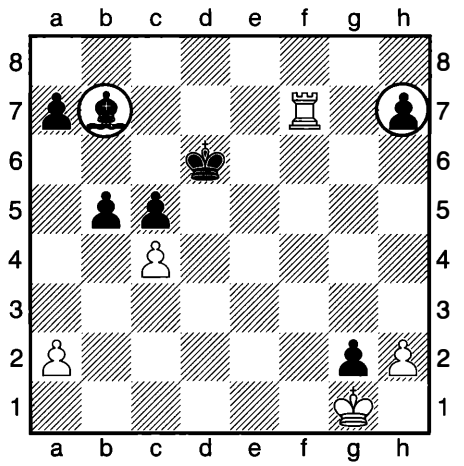
Question:
Mark 'X' on all the squares, which the White Rook can move.



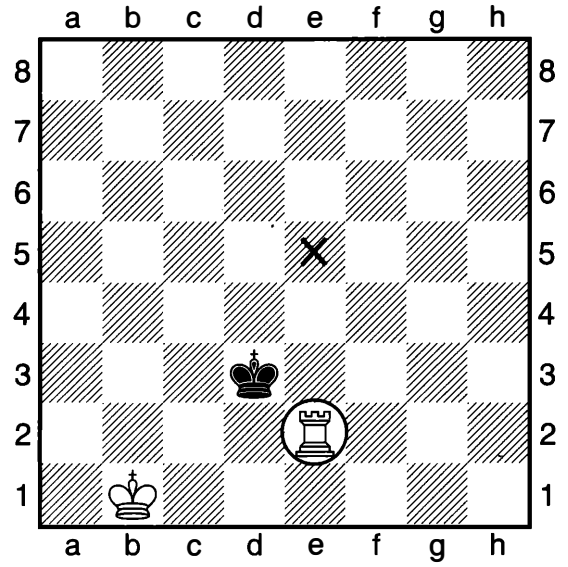
Answer:



Question:
Circle Black's Chessmen, which the White Rook can capture



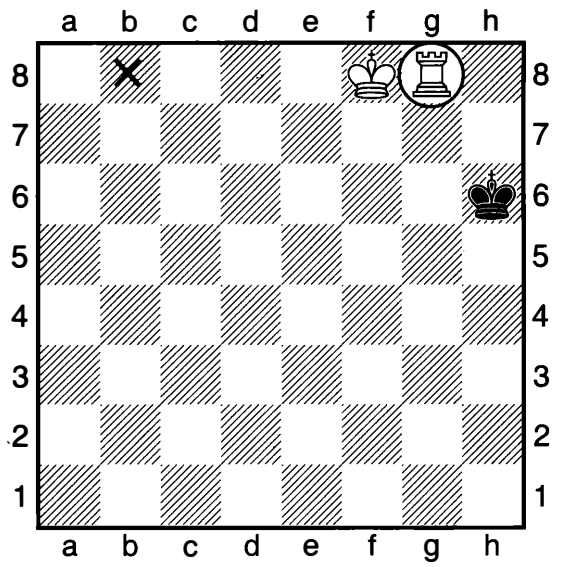
Answer:



1. Can we move Rook to this square?

YES	NO

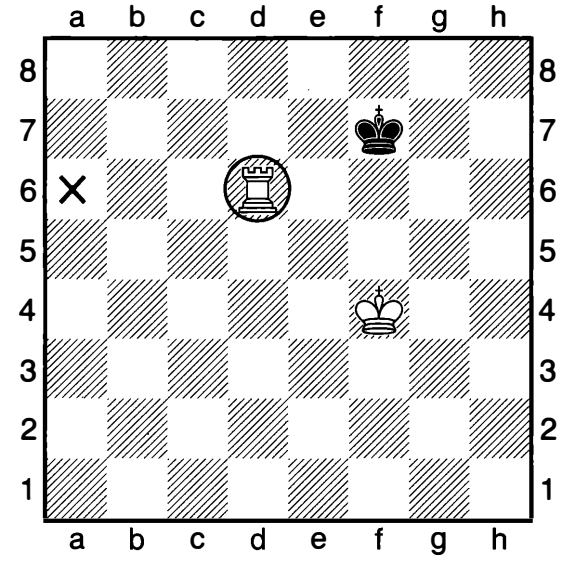
Marks



2. Can we move Rook to this square?

YES	NO

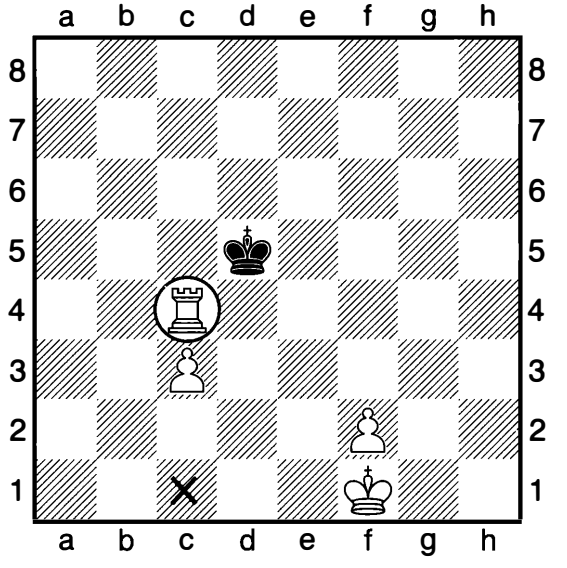
Marks



3. Can we move Rook to this square?

YES	NO

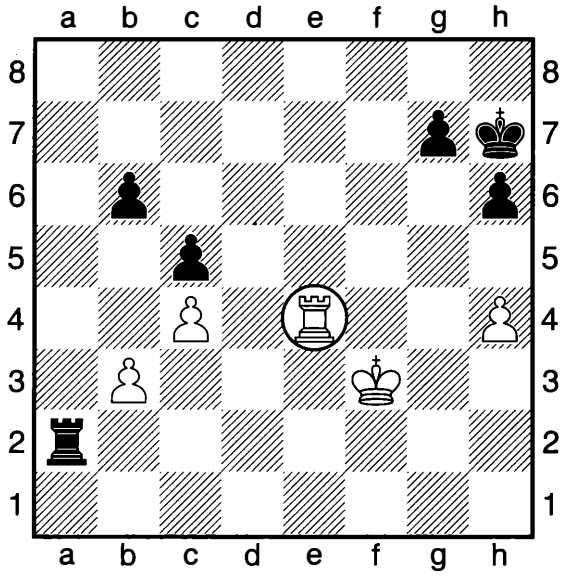
Marks



4. Can we move Rook to this square?

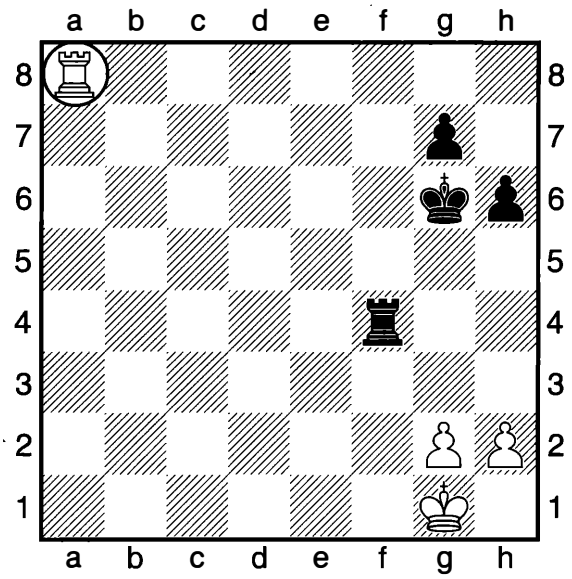
YES	NO

Marks



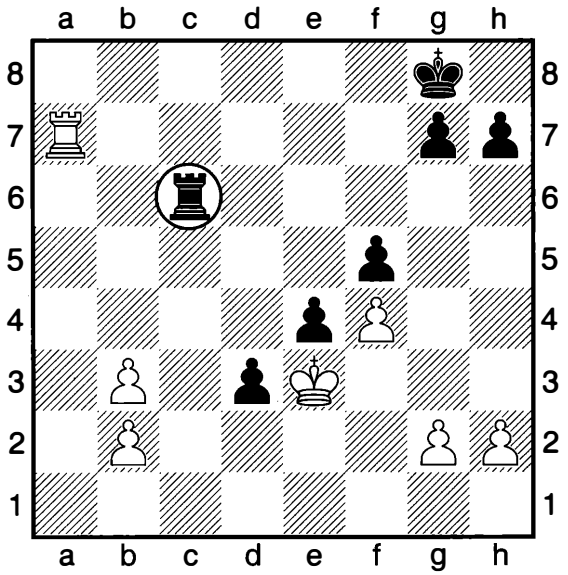
5. Mark 'X' on all the squares, which the White Rook can move.

Marks



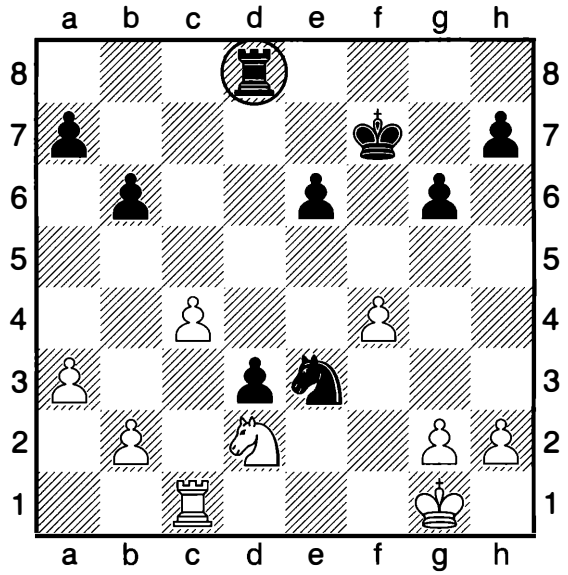
6. Mark 'X' on all the squares, which the White Rook can move.

Marks



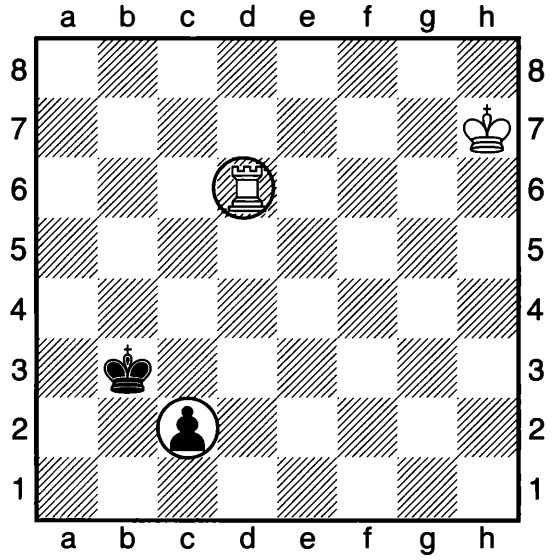
7. Mark 'X' on all the squares, which the Black Rook can move.

Marks



8. Mark 'X' on all the squares, which the Black Rook can move.

Marks



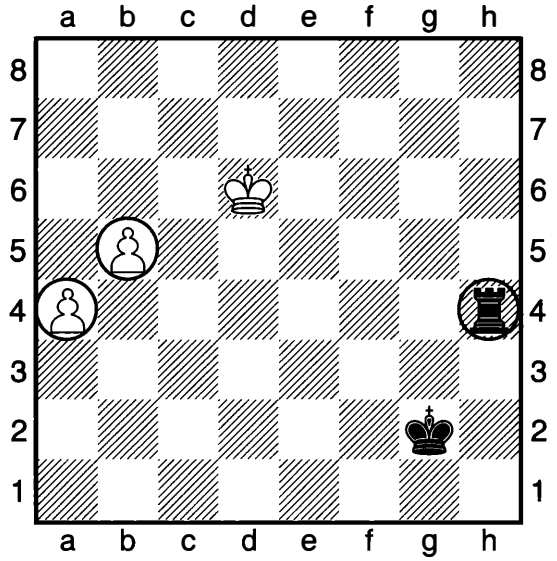
9.

a) Set this position on a chessboard

b) Move your Rook twice to capture the Pawn

c) Show this Rook's movement by drawing

Marks



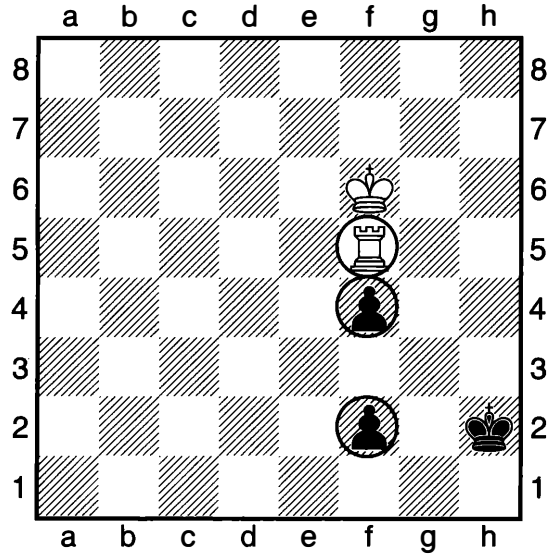
10.

a) Set this position on a chessboard

b) Move your Rook thrice to capture the Pawns

c) Show this Rook's movement by drawing

Marks



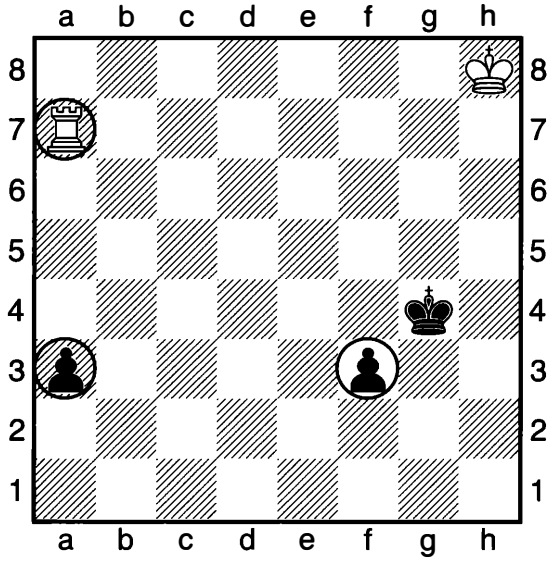
11.

a) Set this position on a chessboard

b) Move your Rook twice to capture the Pawns

c) Show this Rook's movement by drawing

Marks



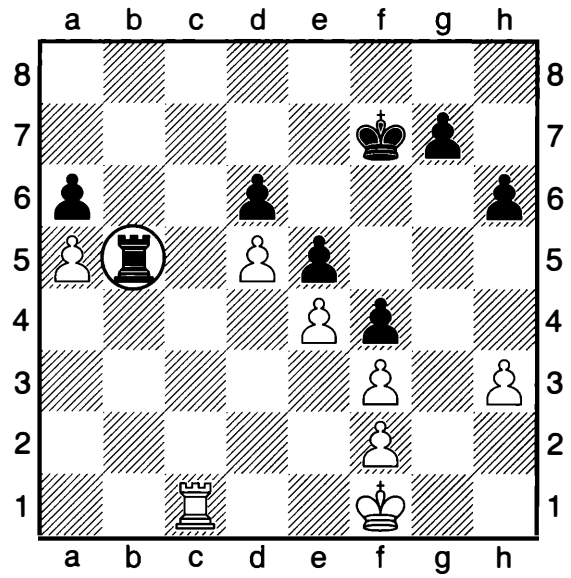
12.

a) Set this position on a chessboard

b) Move your Rook twice to capture the Pawns

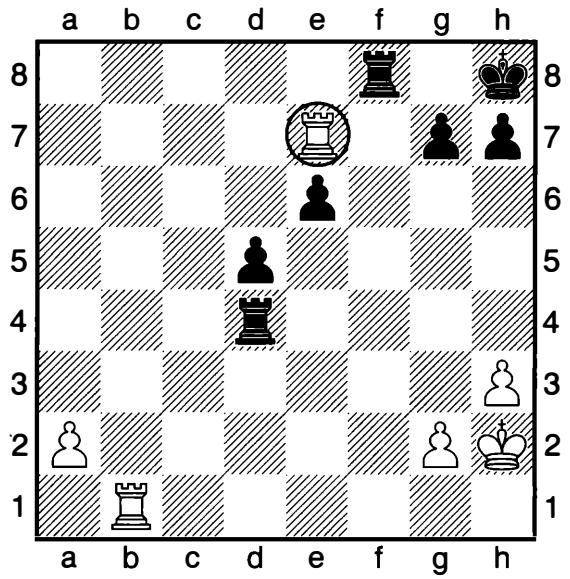
c) Show this Rook's movement by drawing

Marks



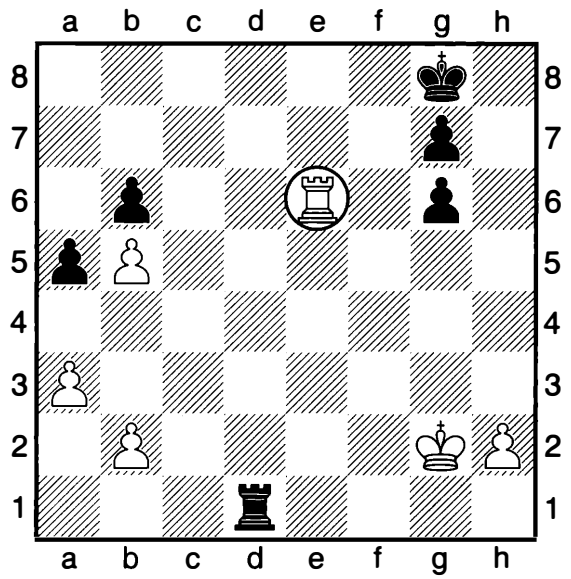
13. Circle all the White chessmen, which the Black Rook can capture.

Marks



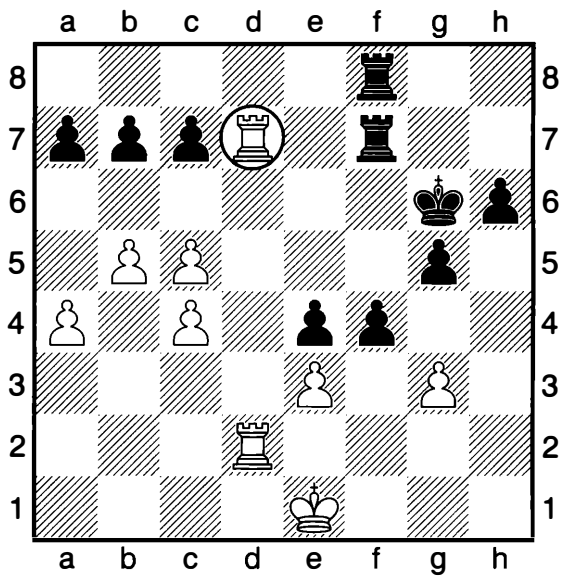
14. Circle all the Black chessmen, which the White Rook can capture.

Marks



15. Circle all the Black chessmen, which the White Rook can capture.

Marks



16. Circle all the Black chessmen, which the White Rook can capture.

Marks

Training Session # 3

Bishop

In this session you have been introduced to Bishop and, I am happy to note that you have understood the rules pertaining to its movement and the way it captures.

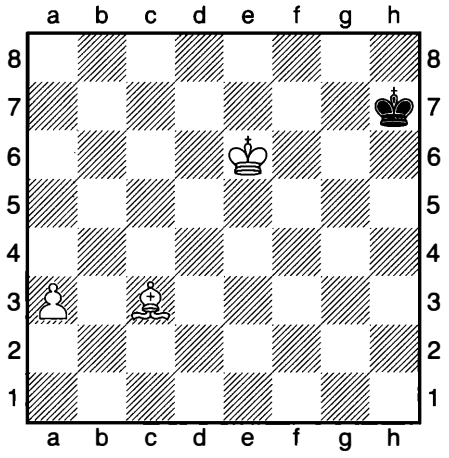
Our task is now to consolidate this knowledge by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

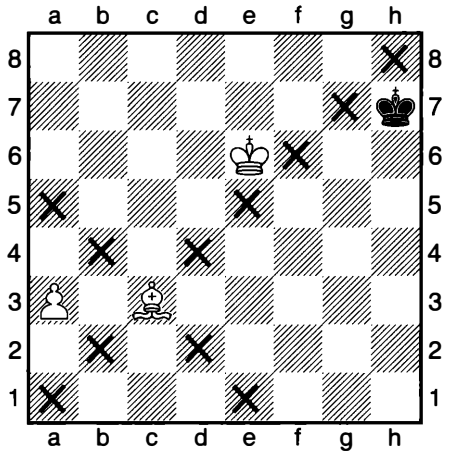
No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

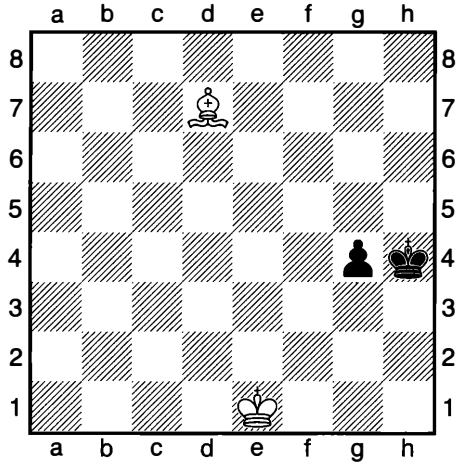
Maximum Marks for this chapter: 16



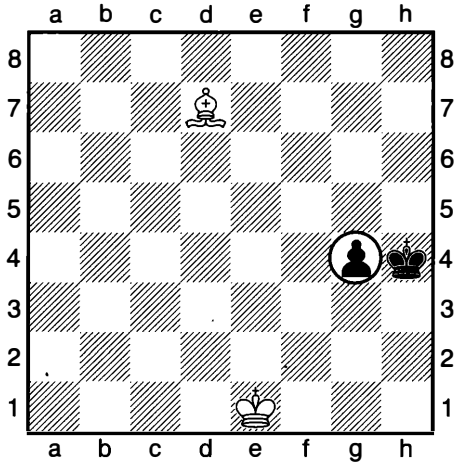
Question:
Mark 'X' on all the squares on which the White Bishop can move



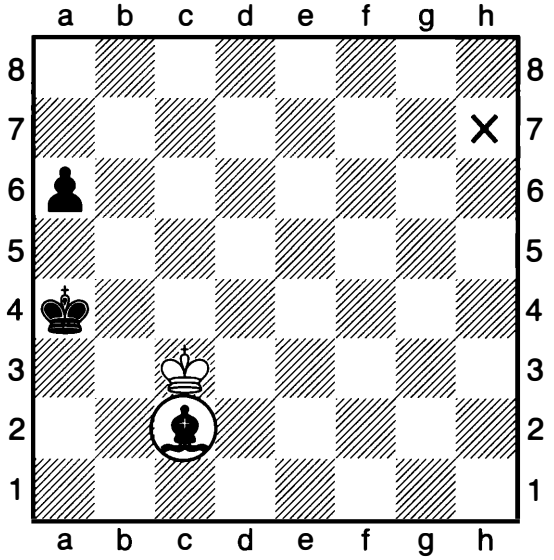
Answer:



Circle the Black chessmen, which the White Bishop can capture.

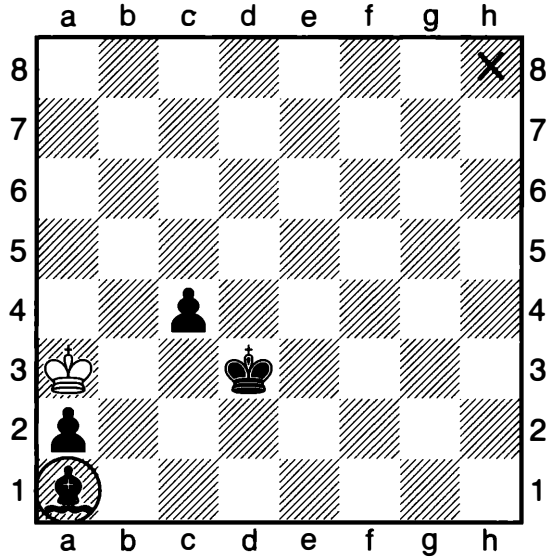


Answer:



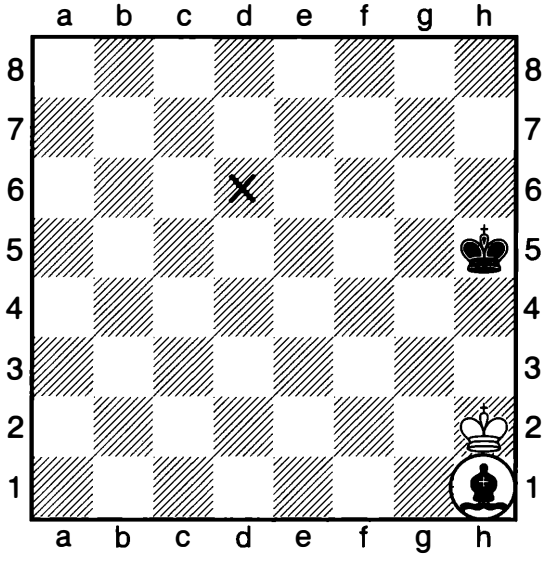
1. Can we move Bishop to this sqaure

Marks



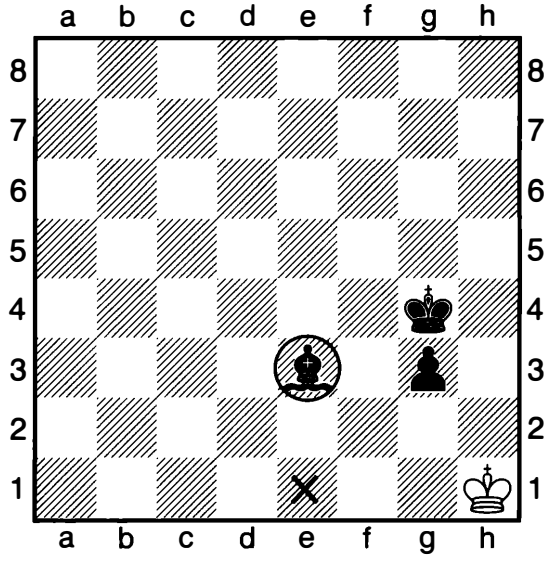
2. Can we move Bishop to this sqaure

Marks



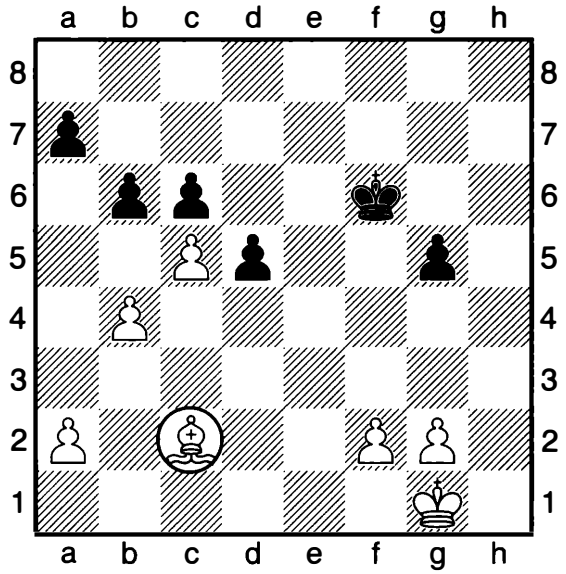
3. Can we move Bishop to this sqaure

Marks



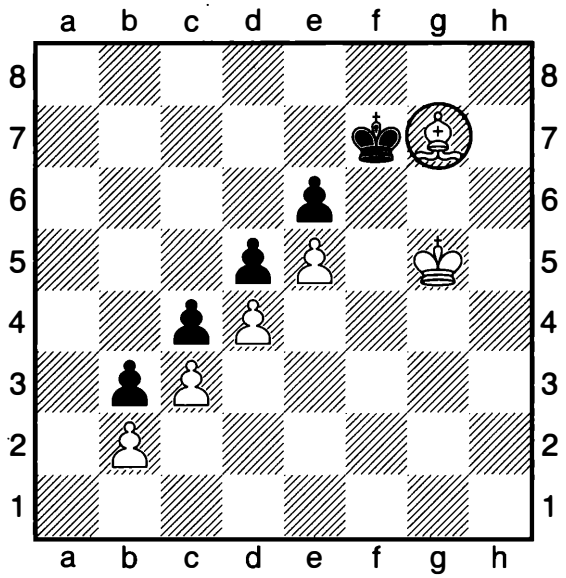
4. Can we move Bishop to this square?

Marks



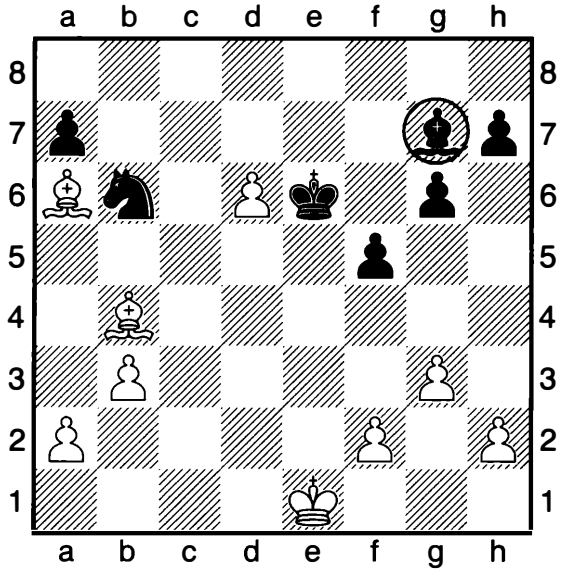
5. Mark 'X' on all the squares, which the White Bishop can move.

Marks



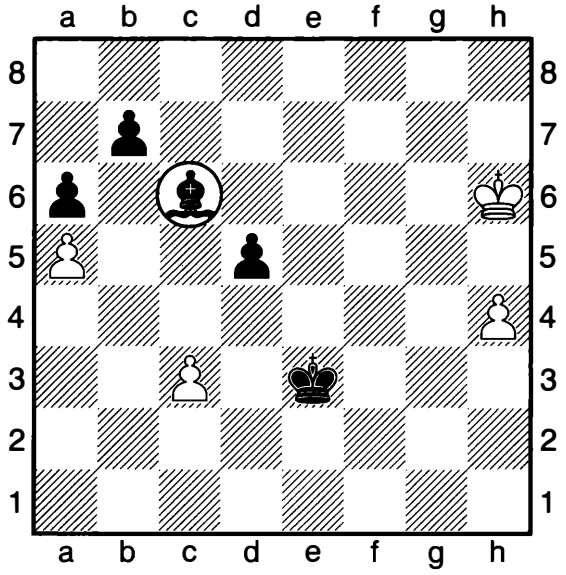
6. Mark 'X' on all the squares, which the White Bishop can move.

Marks



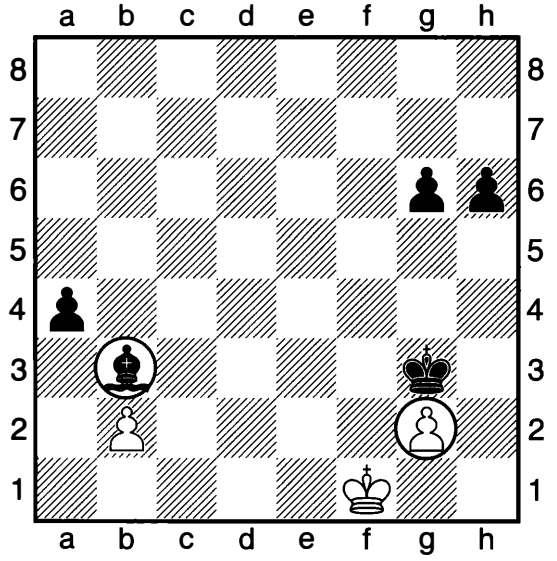
7. Mark 'X' on all the squares, which the Black Bishop can move.

Marks



8. Mark 'X' on all the squares, which the Black Bishop can move.

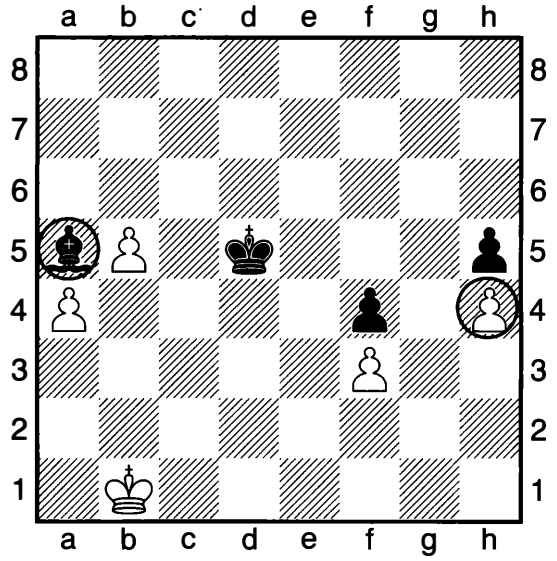
Marks



9.

1) Set this position on a chessboard
2) Move the Bishop twice to capture the Pawn
3) Show this Bishop's move by drawing

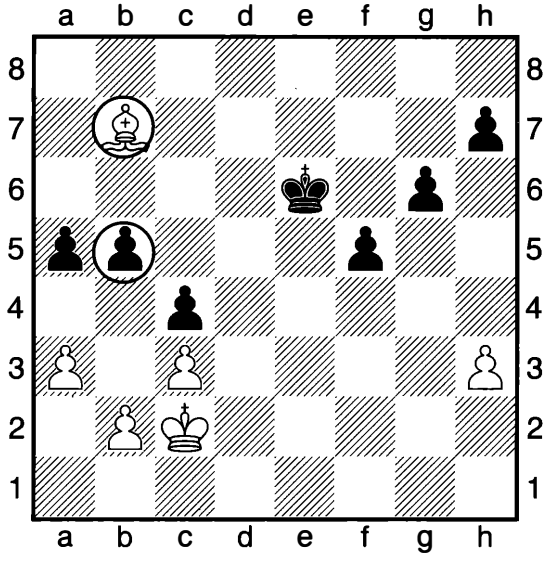
Marks



10.

1) Set this position on a chessboard
2) Move the Bishop twice to capture the Pawn
3) Show this Bishop's move by drawing

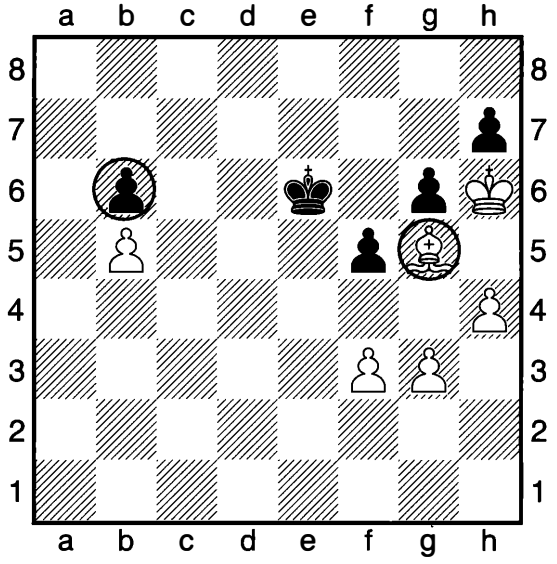
Marks



11.

1) Set this position on a chessboard
2) Move the Bishop twice to capture the Pawn
3) Show this Bishop's move by drawing

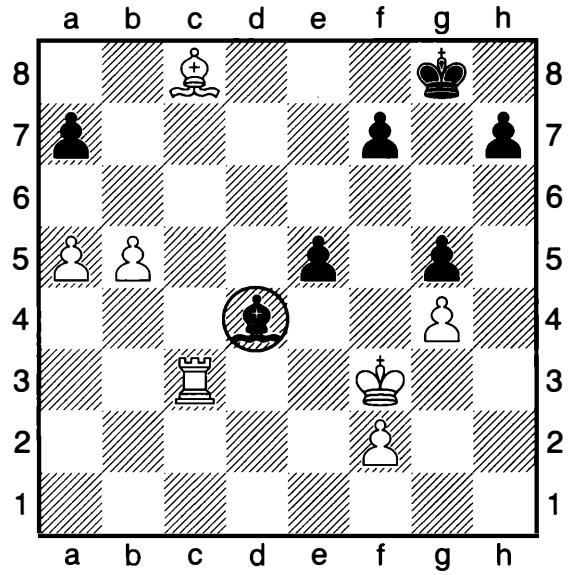
Marks



12.

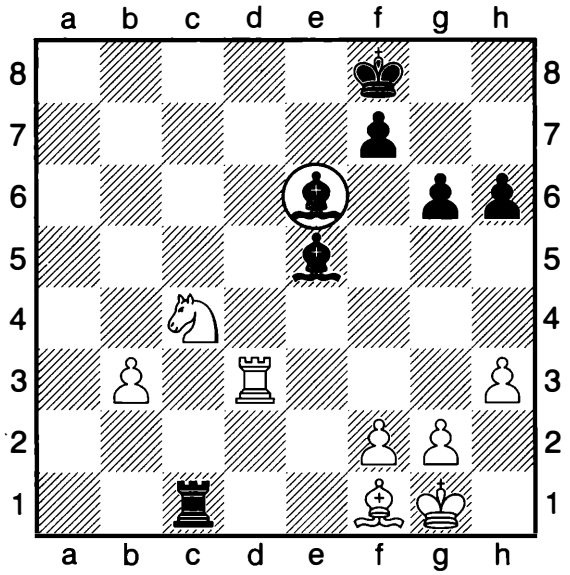
1) Set this position on a chessboard
2) Move the Bishop twice to capture the Pawn
3) Show this Bishop's move by drawing

Marks



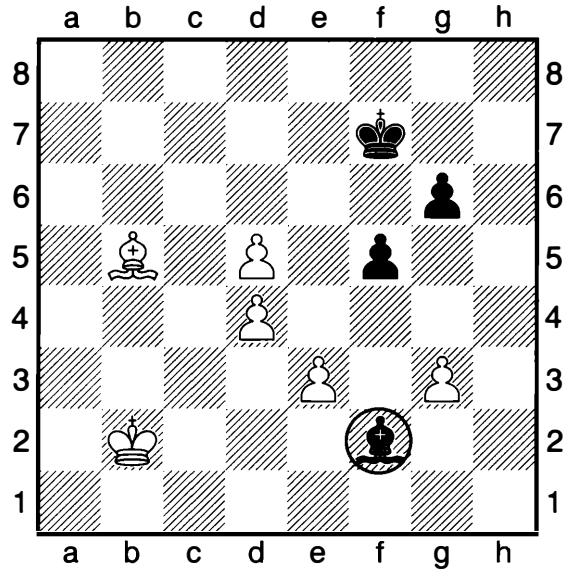
13. Circle all the White chessmen, which the Black Bishop can capture.

Marks



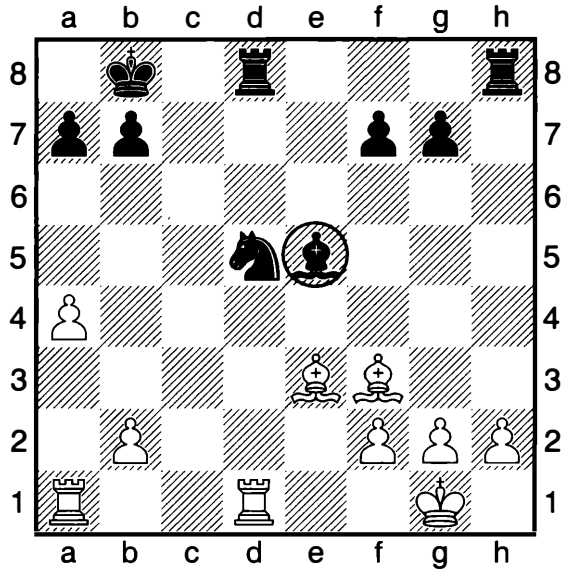
14. Circle all the White's Chessmen, which the Black Bishop can capture.

Marks



15. Circle all the White chessmen, which the Black Bishop can capture.

Marks



16. Circle the White's chessmen, which the Black Bishop can capture.

Marks

Training Session # 4

Queen

In this session you have been introduced to Queen and, I am happy to note that you have understood the rules pertaining to its movement and the way it captures.

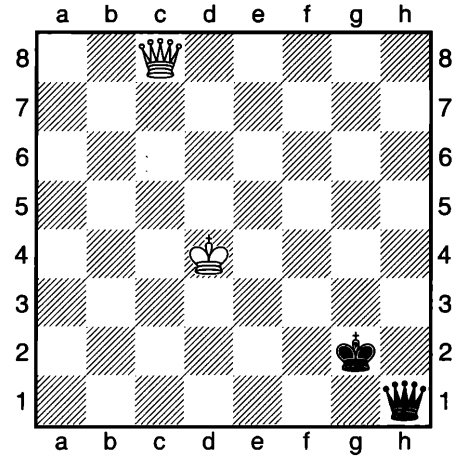
Our task is now to consolidate this knowledge by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

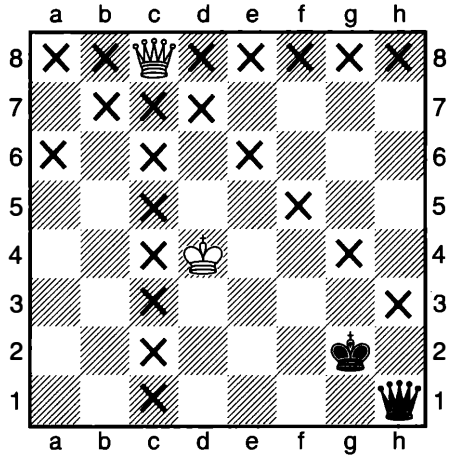
No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

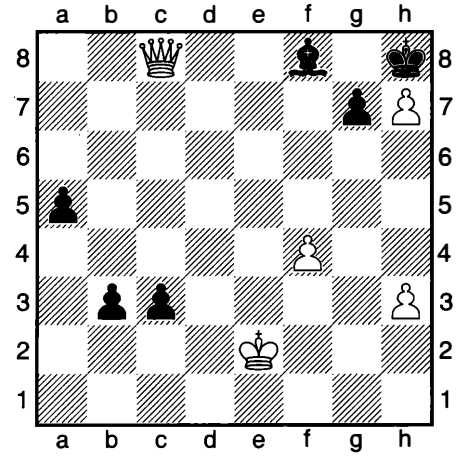
Maximum Marks for this chapter: 16



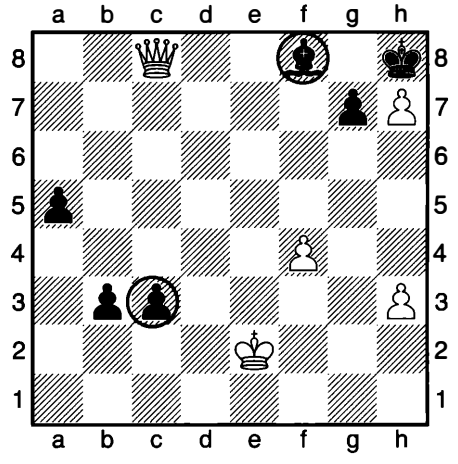
Question:
Mark 'X' on all the squares, which the White Queen can move.



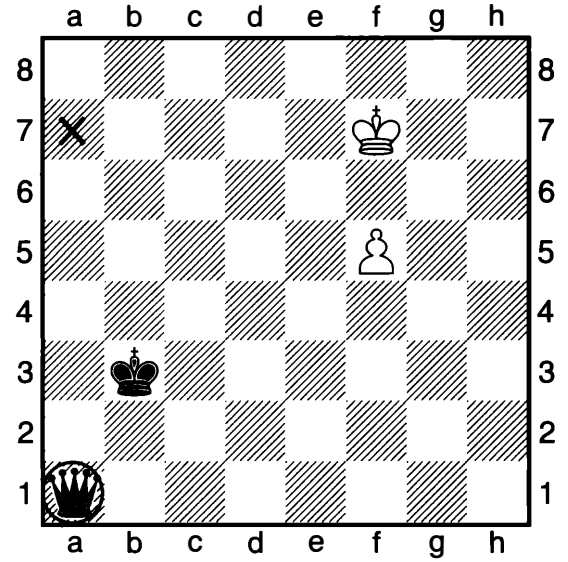
Answer:



Circle Black's Chessmen, which the White Queen can capture.



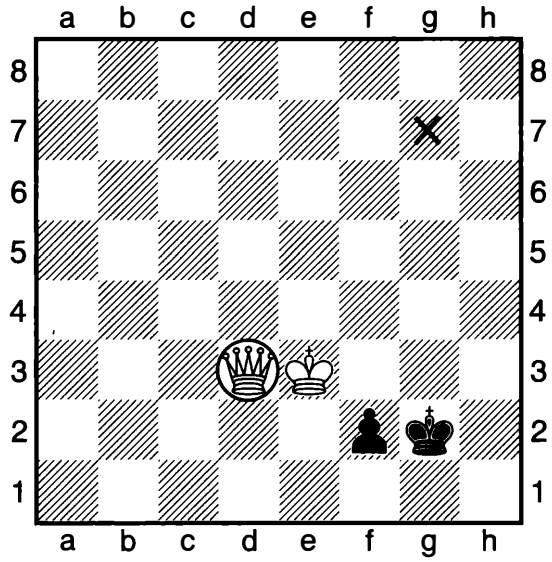
Answer:



1. Can we move Queen to this square?

YES	NO

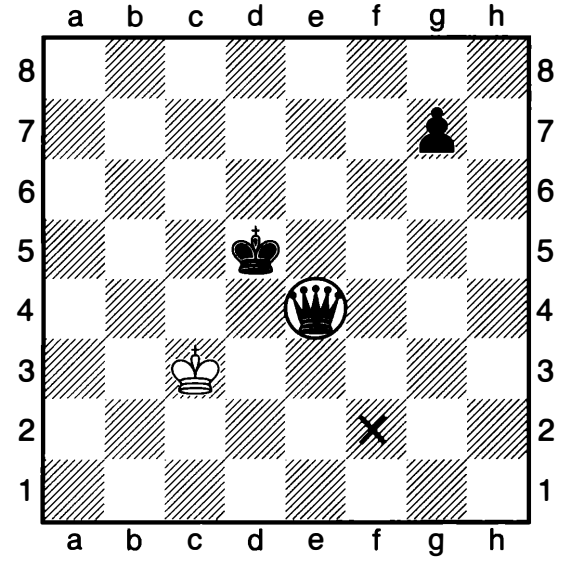
Marks



2. Can we move Queen to this square?

YES	NO

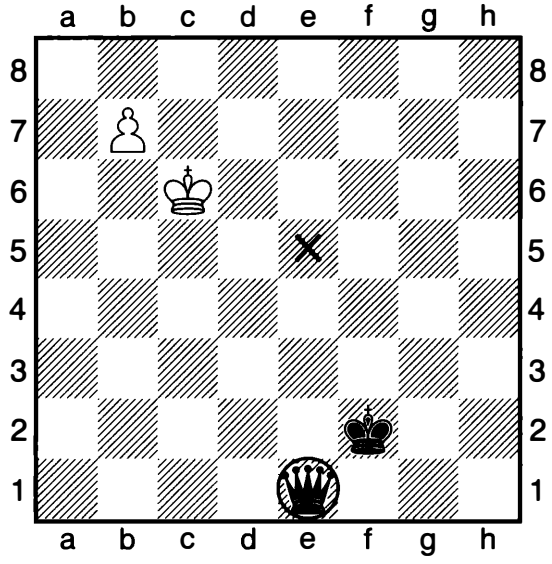
Marks



3. Can we move Queen to this square?

YES	NO

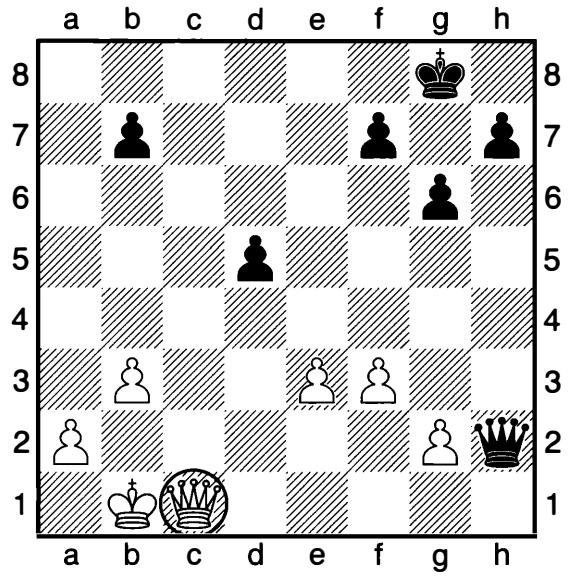
Marks



4. Can we move Queen to this square?

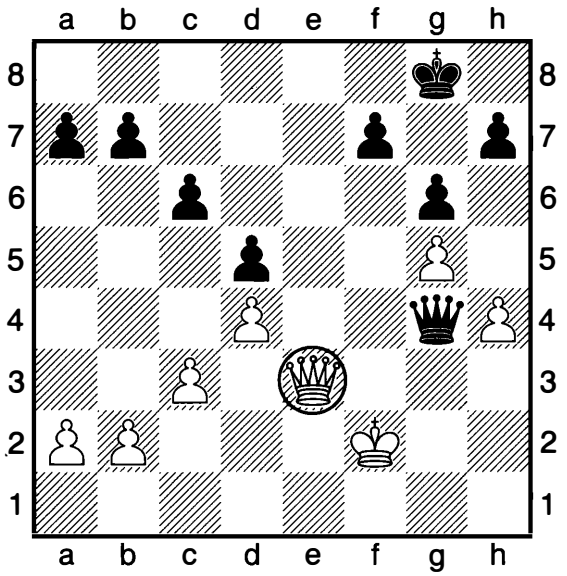
YES	NO

Marks



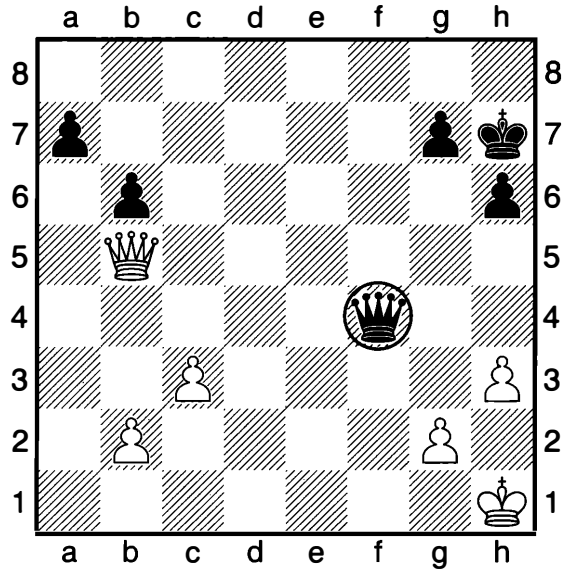
5. Mark 'X' on all the squares, which the White Queen can move.

Marks



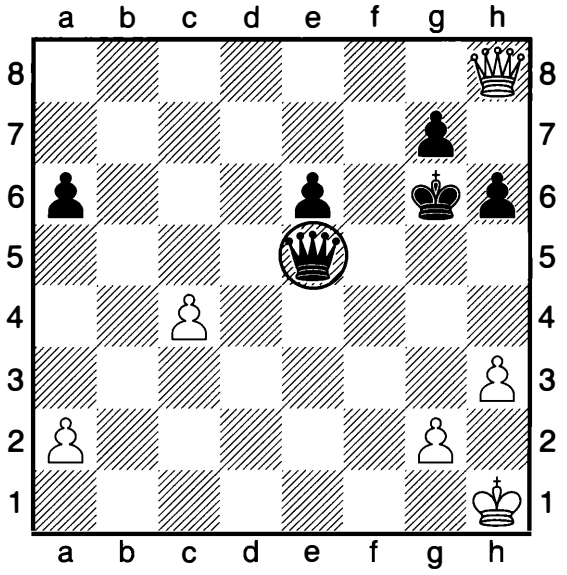
6. Mark 'X' on all the squares, which the White Queen can move.

Marks



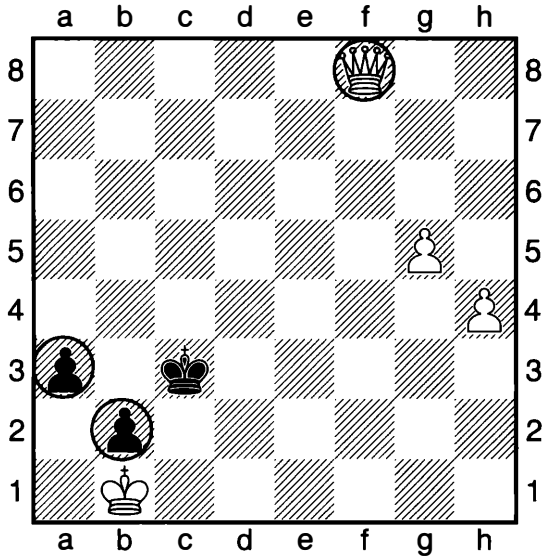
7. Mark 'X' on all the squares, which the Black Queen can move.

Marks



8. Mark 'X' on all the squares, which the Black Queen can move.

Marks



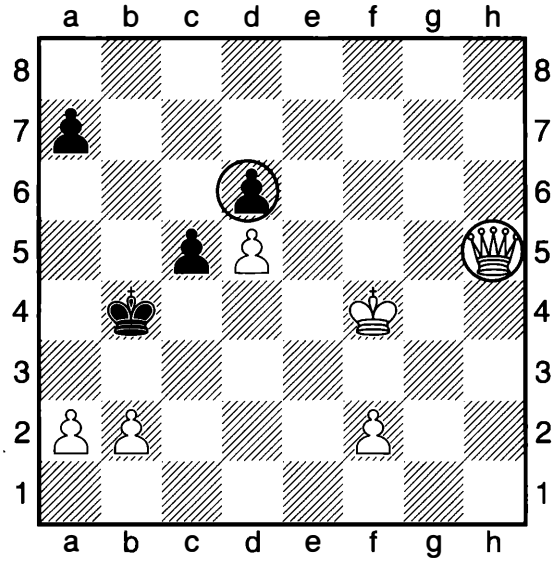
9.

a) Set this position on a chessboard

b) Move the Queen twice to capture the Pawns

c) Show this Queen's move by drawing

Marks



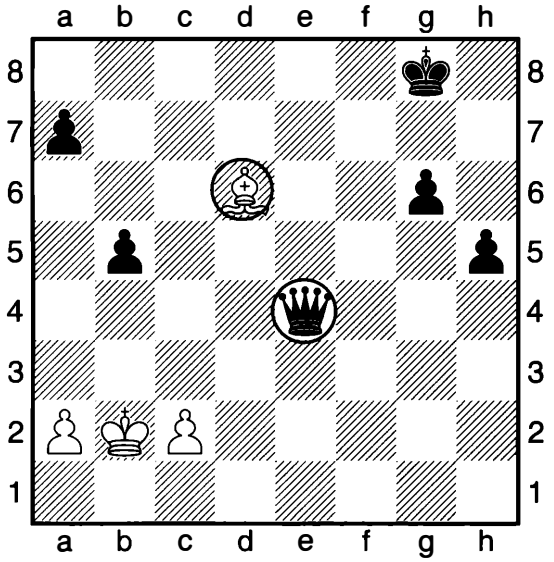
10.

a) Set this position on a chessboard

b) Move the Queen twice to capture the Pawn

c) Show this Queen's move by drawing

Marks



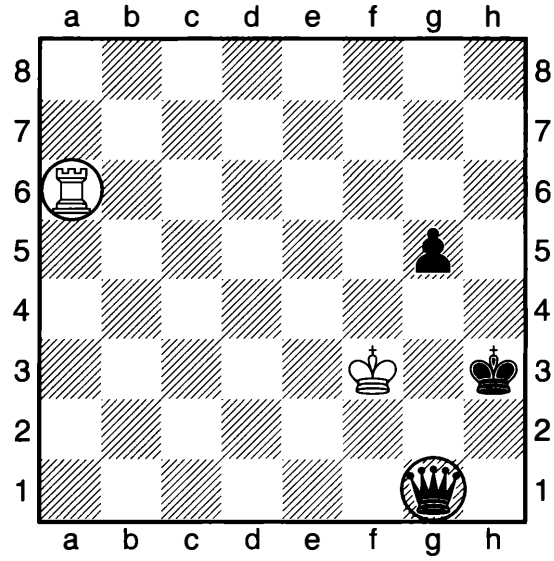
11.

a) Set this position on a chessboard

b) Move the Queen twice to capture the Bishop

c) Show this Queen's move by drawing

Marks



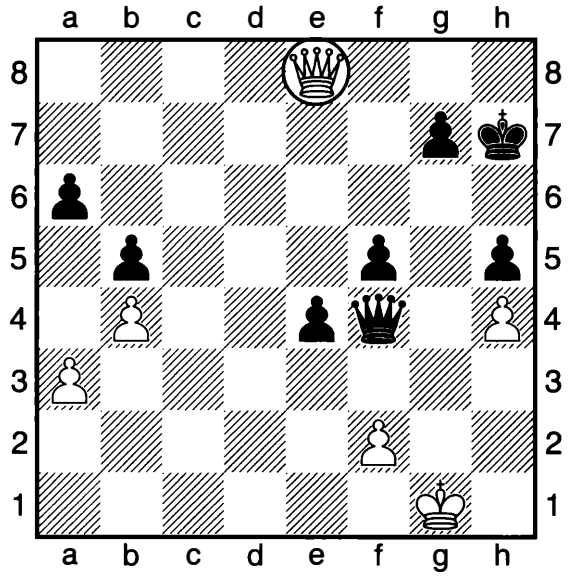
12.

a) Set this position on a chessboard

b) Move the Queen twice to capture the Rook

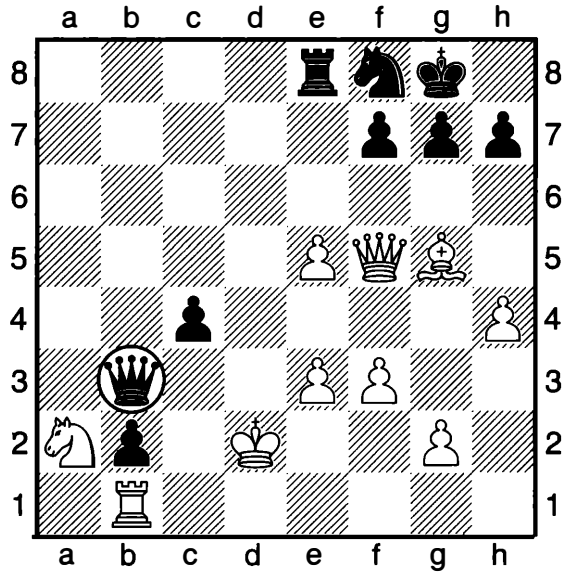
c) Show this Queen's move by drawing

Marks



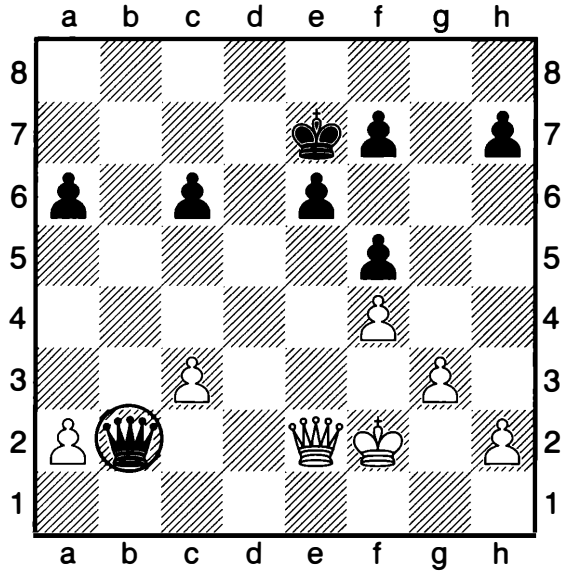
13. Circle all the Black chessmen, which the White Queen can capture.

Marks



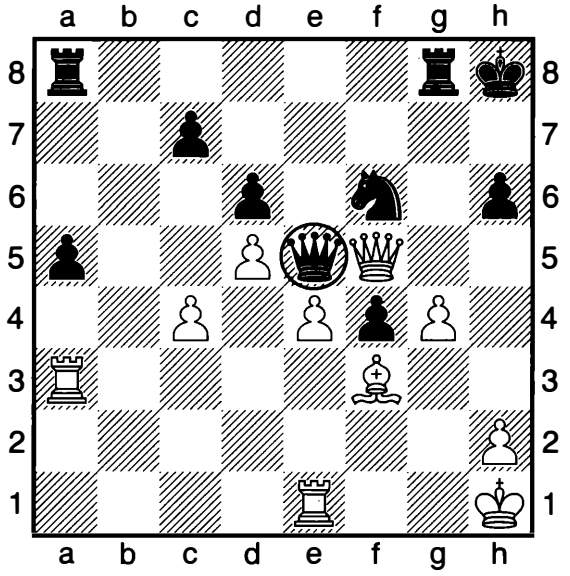
14. Circle all the White chessmen, which the Black Queen can capture.

Marks



15. Circle all the White chessmen, which the Black Queen can capture.

Marks



16. Circle all the White chessmen, which the Black Queen can capture.

Marks

Training Session # 5

Knight

In this session you have been introduced to Knight. While you were able to master the movement of Rook, Bishop and the combined might of these two pieces in Queen, I found that you took some time to understand the tricky moves of Knight!

However, after trying your hand at moving the Knight and effecting capture with it, I am happy to note that you have been able to understand the nuances of this chessmen.

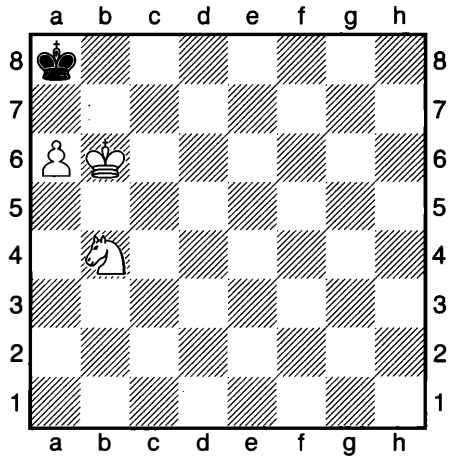
Our task is now to consolidate this knowledge by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

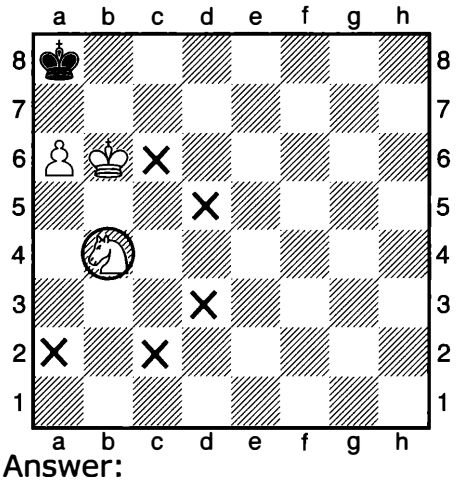
No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

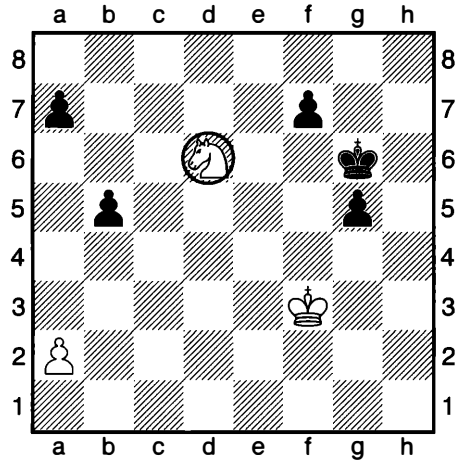
Maximum Marks for this chapter: 16



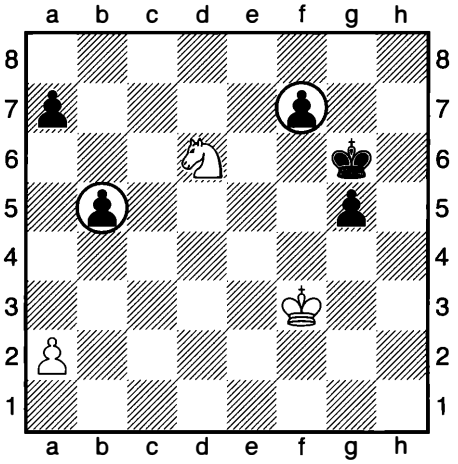
Mark 'X' on all the squares on which the White Knight can move



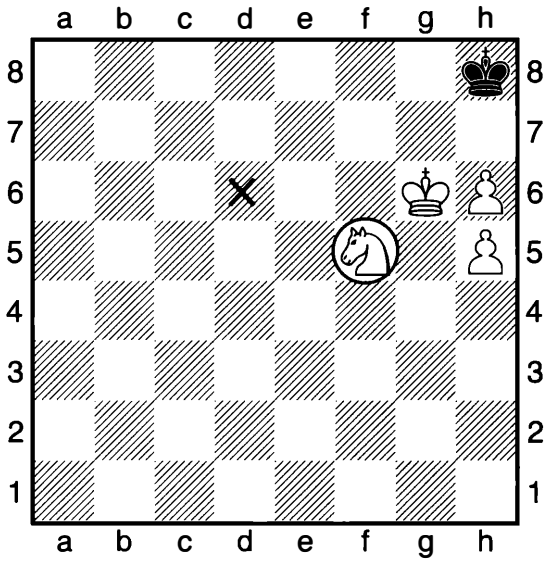
Answer:



Circle the Black chessmen, which the White Knight can capture.



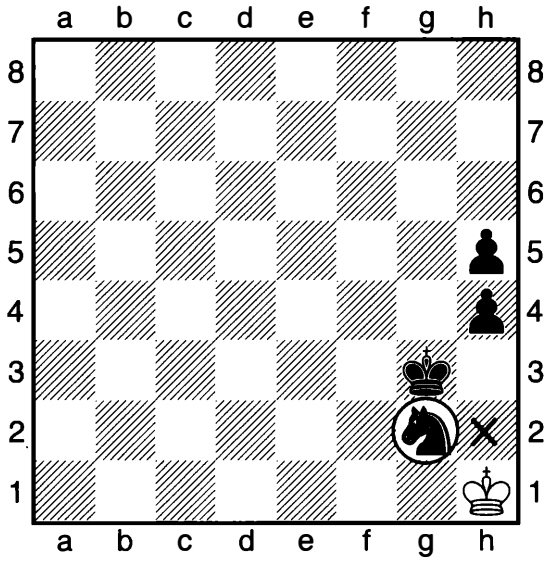
Answer:



1. Can we move Knight to this square?

YES	NO

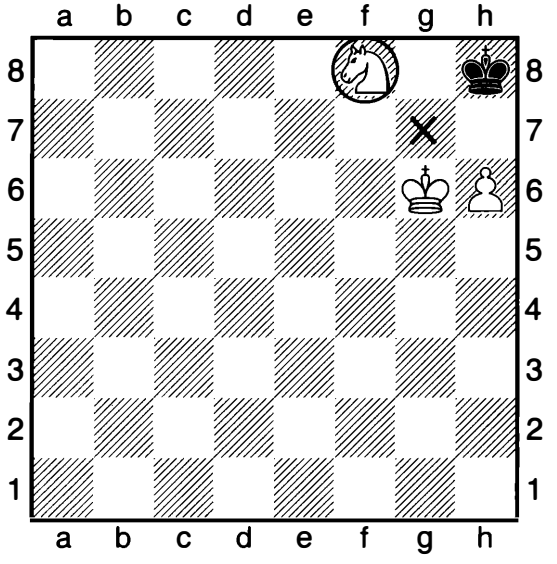
Marks



2. Can we move Knight to this square?

YES	NO

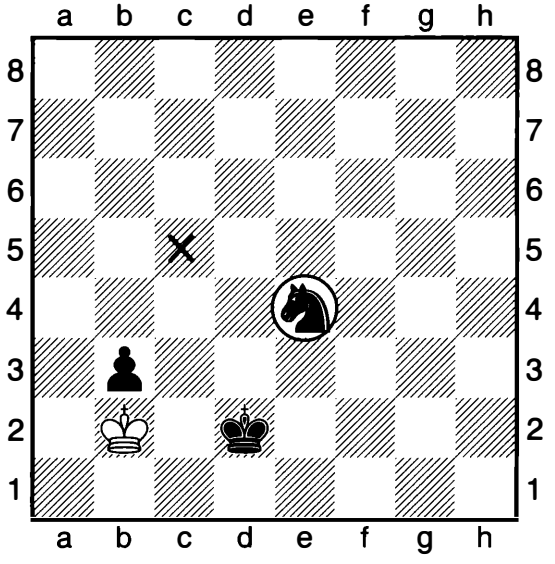
Marks



3. Can we move Knight to this square?

YES	NO

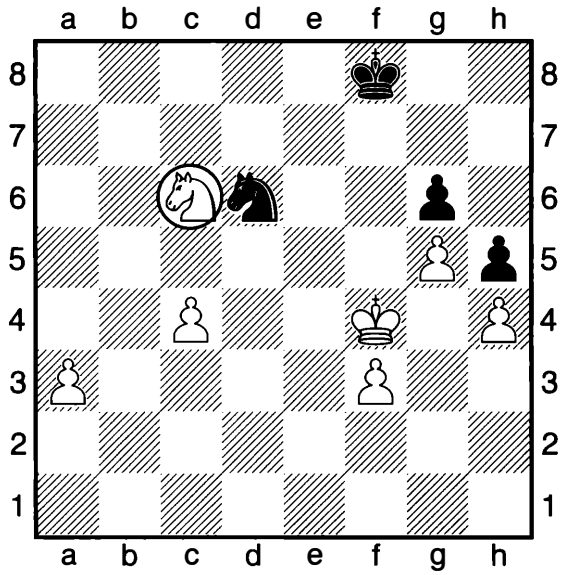
Marks



4. Can we move Knight to this square?

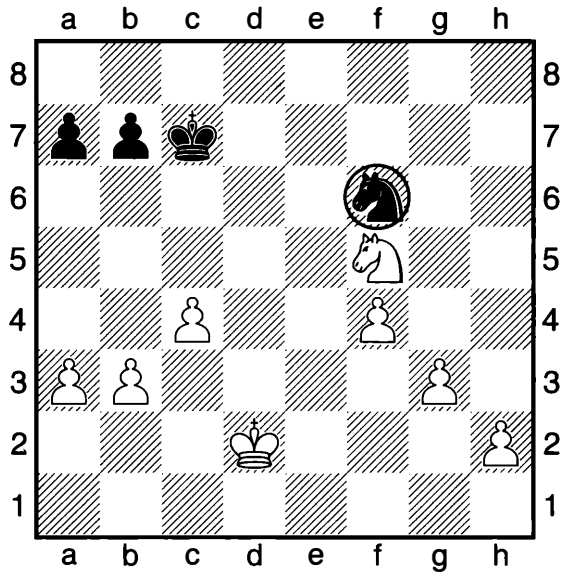
YES	NO

Marks



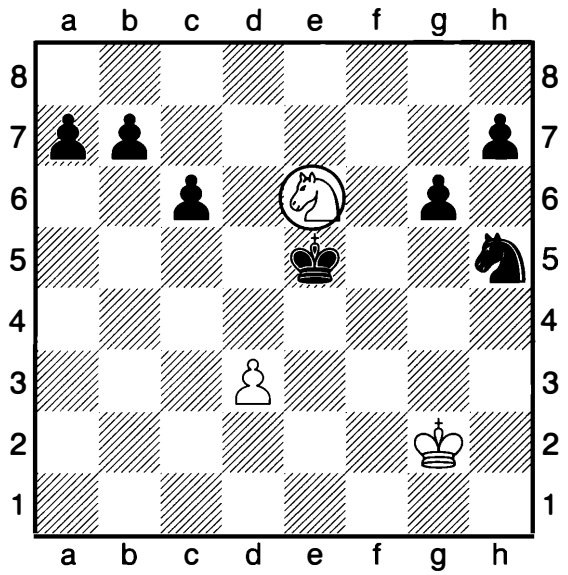
5. Mark 'X' on all the squares, which the White Knight can move.

Marks



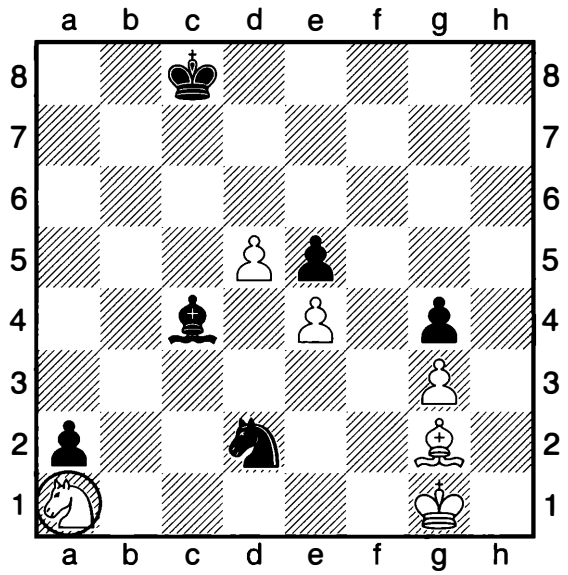
6. Mark 'X' on all the squares, which the Black Knight can move.

Marks



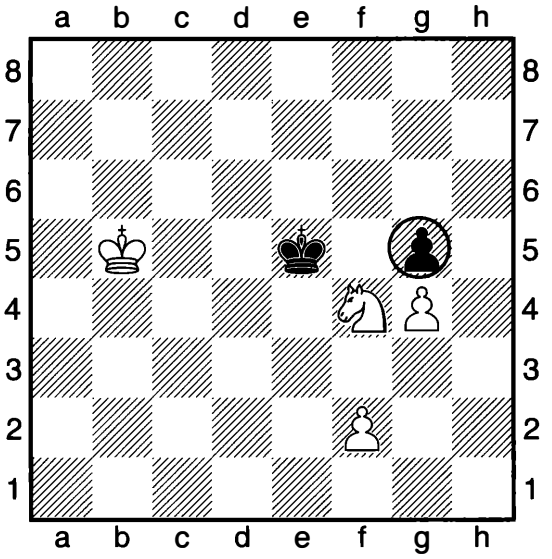
7. Mark 'X' on all the squares, which the White Knight can move.

Marks



8. Mark'X' on all the squares, which the White Knight can move.

Marks



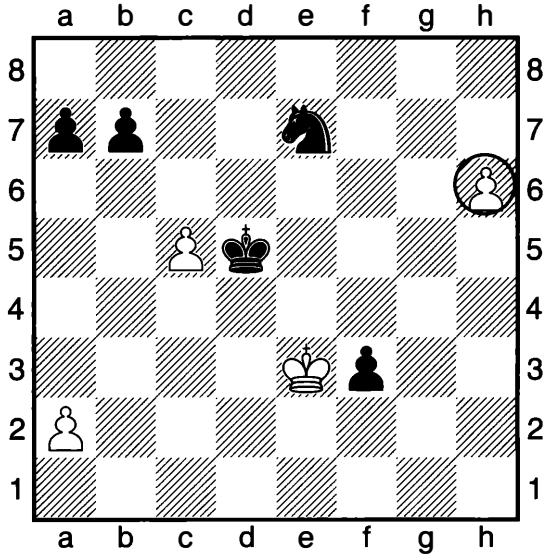
9.

a) Set this position on a chessboard

b) Move the Knight twice to capture the Pawn

c) Show this Knight's move by drawing

Marks



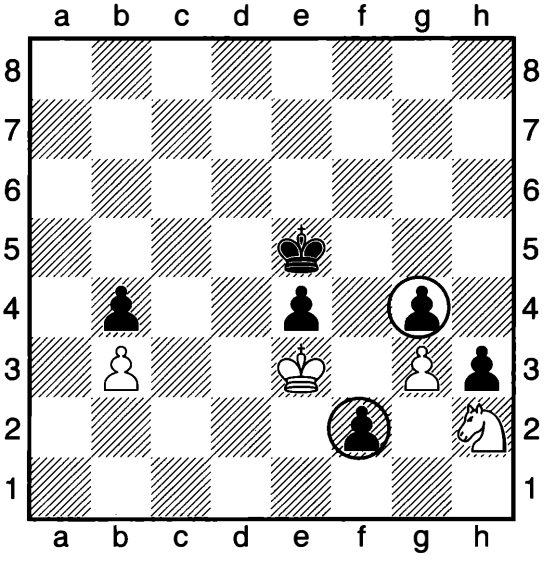
10.

a) Set this position on a chessboard

b) Move the Knight twice to capture the Pawn

c) Show this Knight's move by drawing

Marks



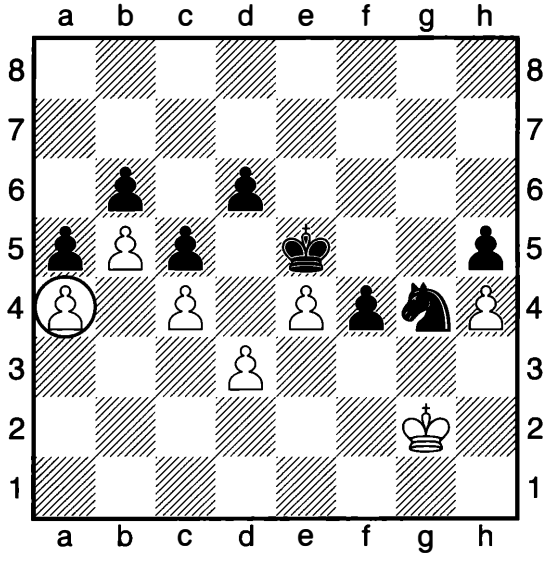
11.

a) Set this position on a chessboard

b) Move the Knight twice to capture the Pawns

c) Show this Knight's move by drawing

Marks



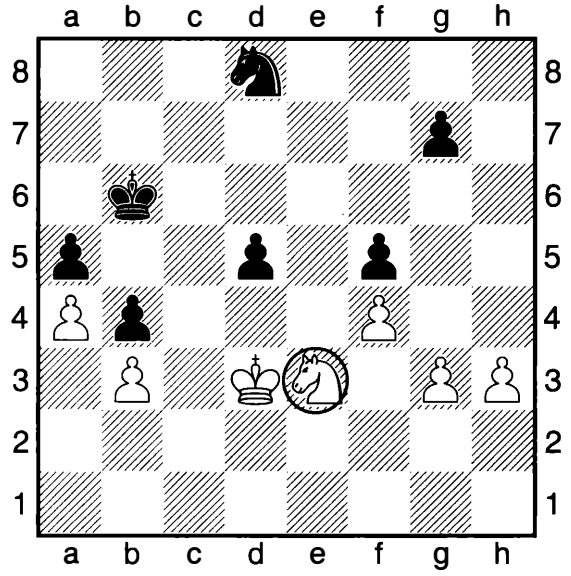
12.

a) Set this position on a chessboard

b) Move the Knight four times to capture the Pawn

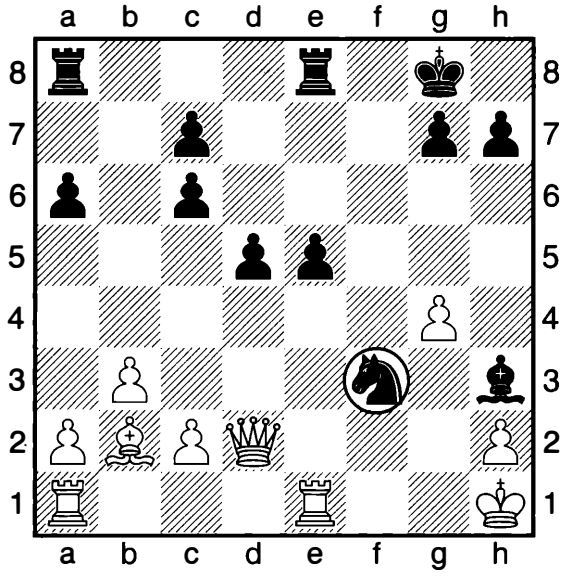
c) Show this Knight's move by drawing

Marks



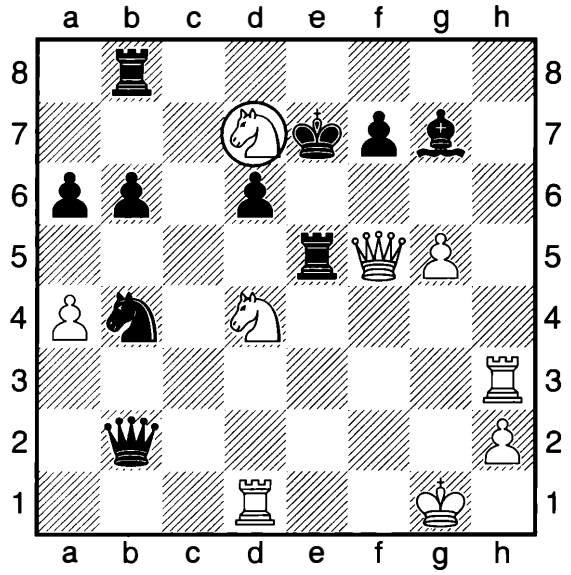
13. Circle all the Black chessmen, which the White Knight can capture.

Marks



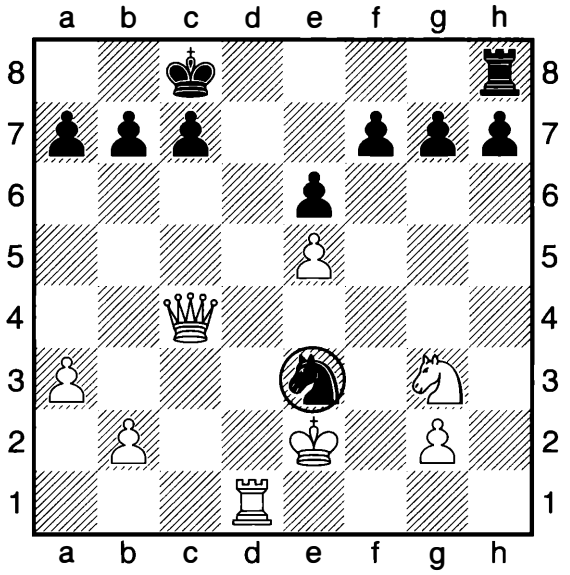
14. Circle all the White chessmen, which the Black Knight can capture.

Marks



15. Circle all the Black chessmen, which the White Knight can capture.

Marks



16. Circle all the White chessmen, which the Black Knight can capture.

Marks

Training Session # 6

King

In this session you have been introduced to King. We have learnt that King's movement and capturing zone is limited to just one square in any direction - in the same way as it moves.

However, the outcome of the game depends on the King and hence is the most important piece in the game of chess.

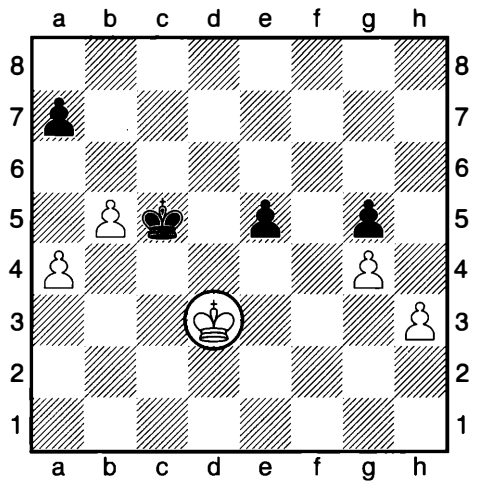
Our task is now to consolidate this knowledge by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

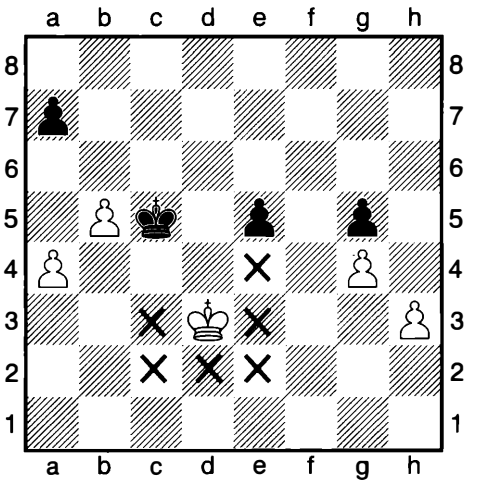
No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

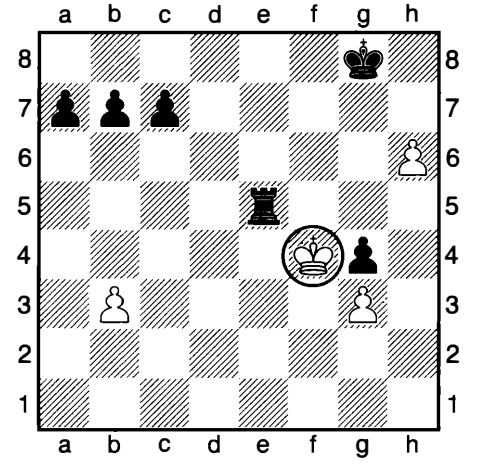
Maximum Marks for this chapter: 16



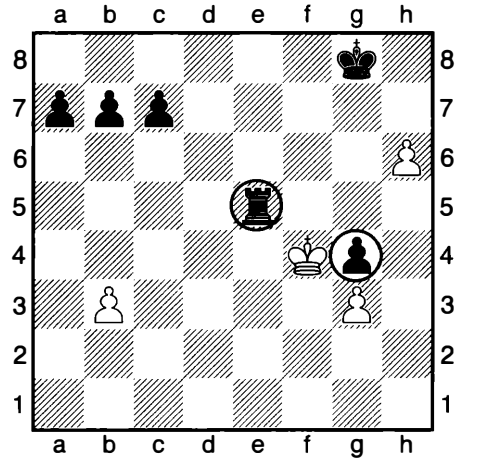
Mark 'X' on all the squares, which the White King can move.



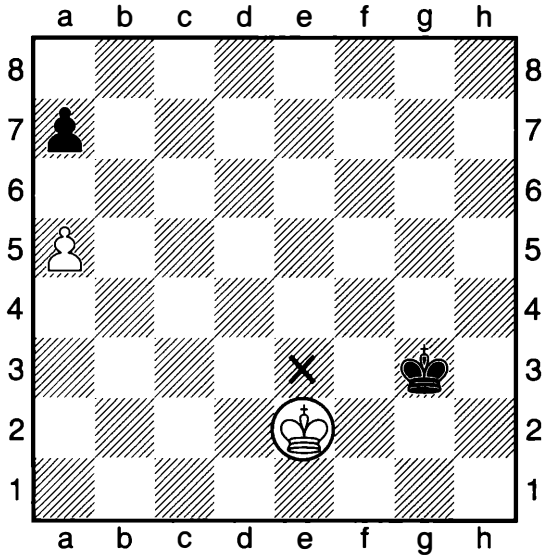
Answer:



Circle all the Black chessmen, which the White King can capture.



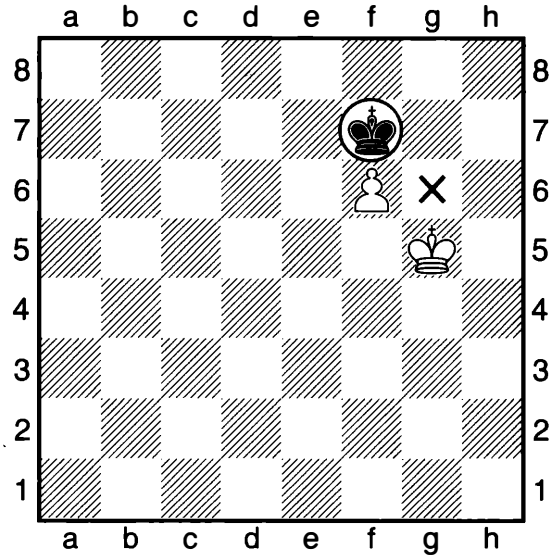
Answer:



1. Can White King move to this square?

YES	NO

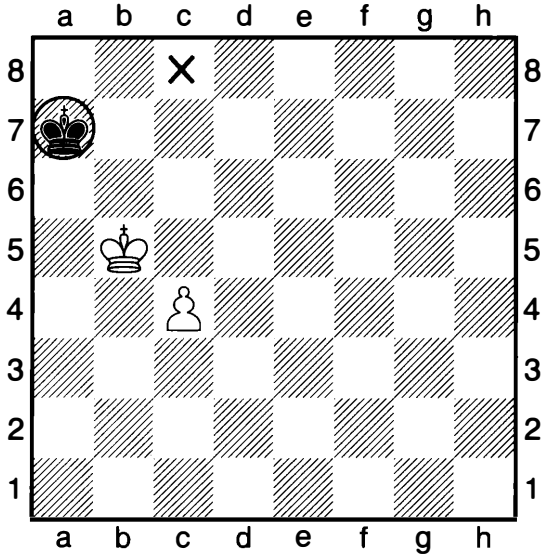
Marks



2. Can Black King move to this square?

YES	NO

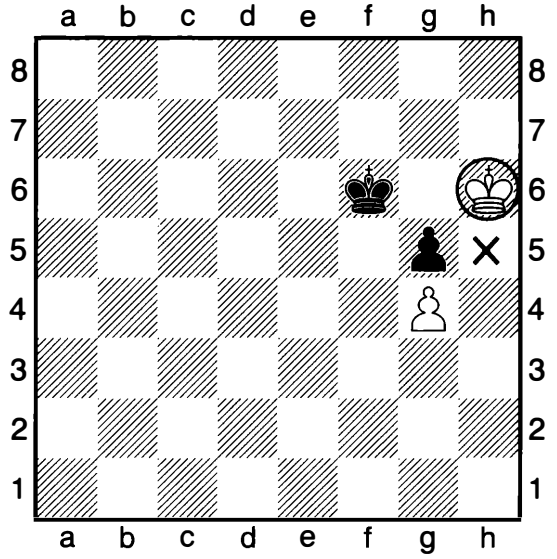
Marks



3. Can Black King move to this square?

YES	NO

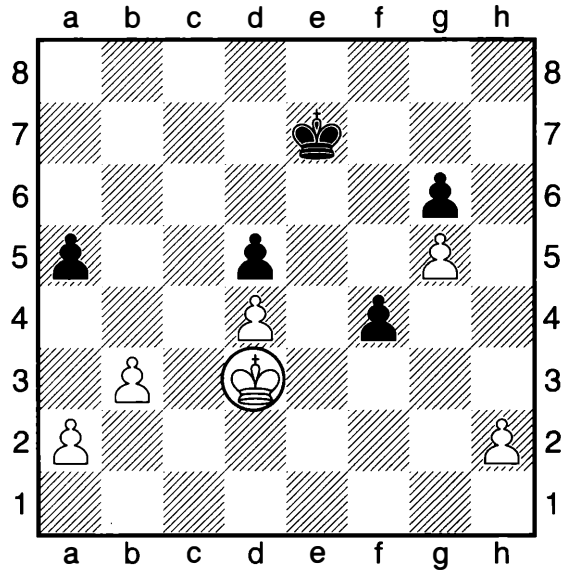
Marks



4. Can White King move to this square?

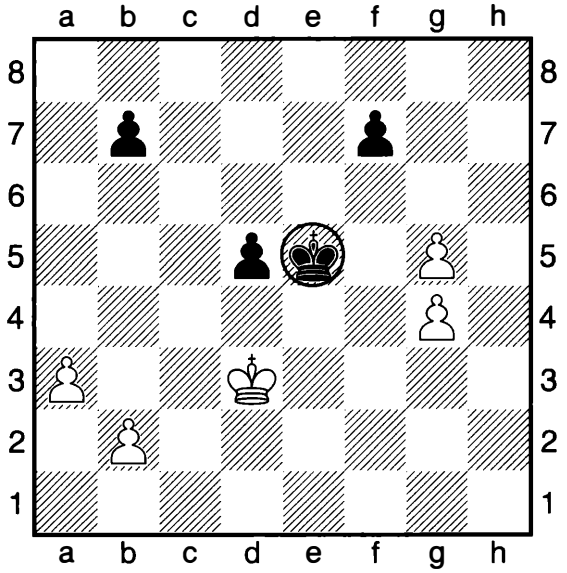
YES	NO

Marks



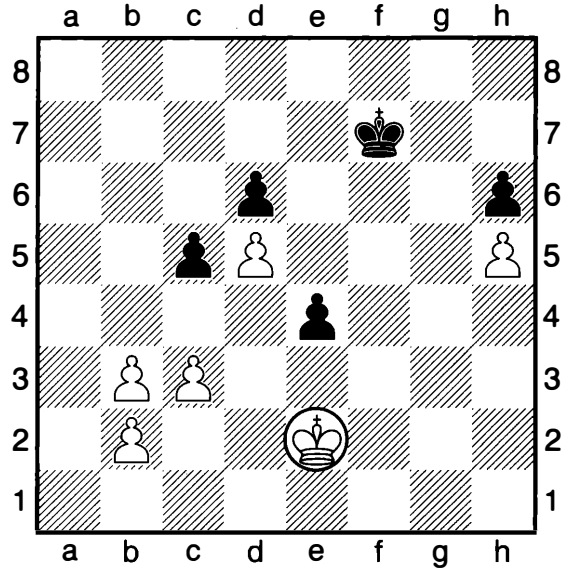
5. Mark 'X' on all the squares, which the White King can move.

Marks



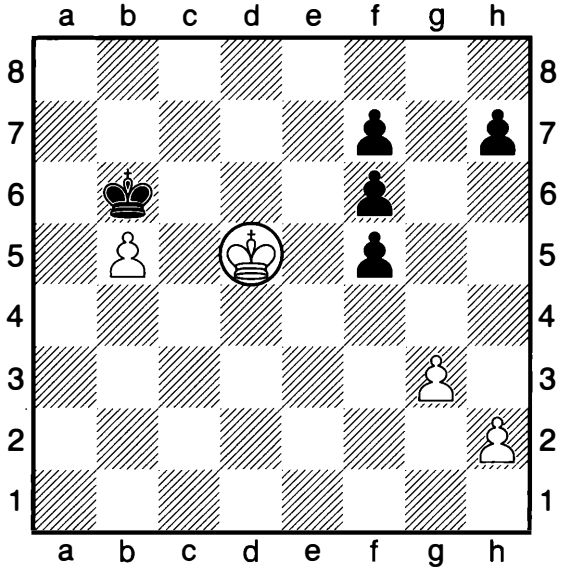
6. Mark 'X' on all the squares, which the Black King can move.

Marks



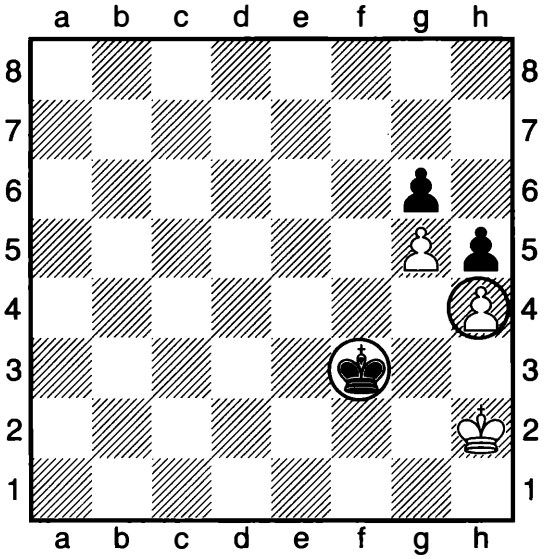
7. Mark 'X' on all the squares, which the White King can move.

Marks



8. Mark 'X' on all the squares, which the White King can move.

Marks



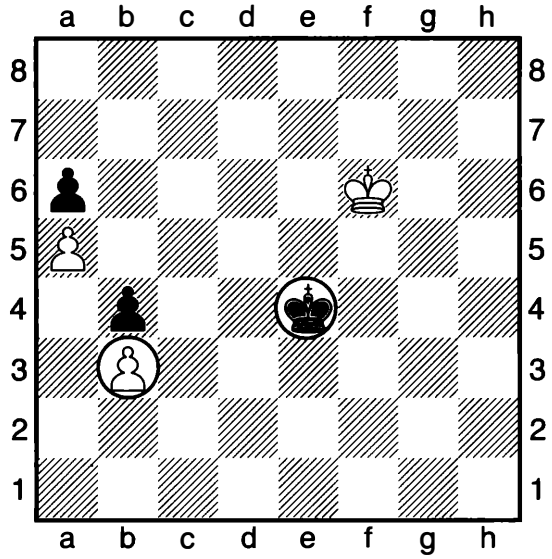
9.

a) Set this position on a chessboard

b) Move the King twice to capture the Pawn

c) Show this King's move by drawing

Marks



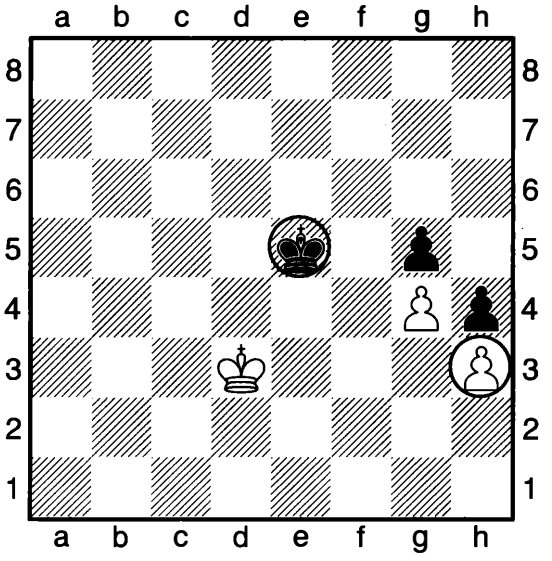
10.

a) Set this position on a chessboard

b) Move the King thrice to capture the Pawn

c) Show the King's moves by drawing

Marks



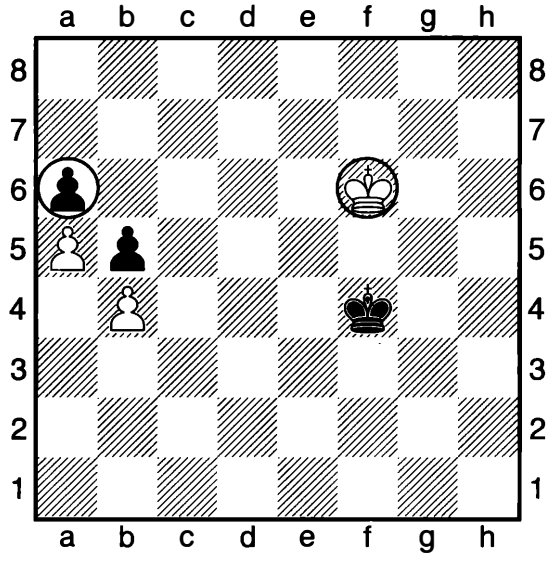
11.

a) Set this position on a chessboard

b) Move the King thrice to capture the Pawn

c) Show the King's moves by drawing

Marks



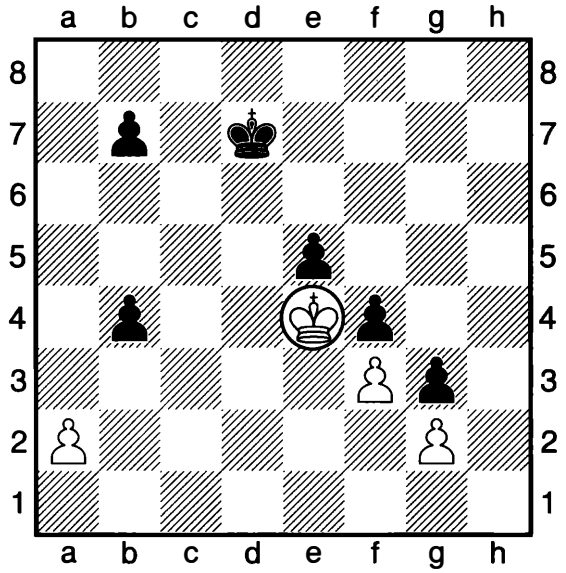
12.

a) Set this position on a chessboard

b) Move the King five times to capture the Pawn

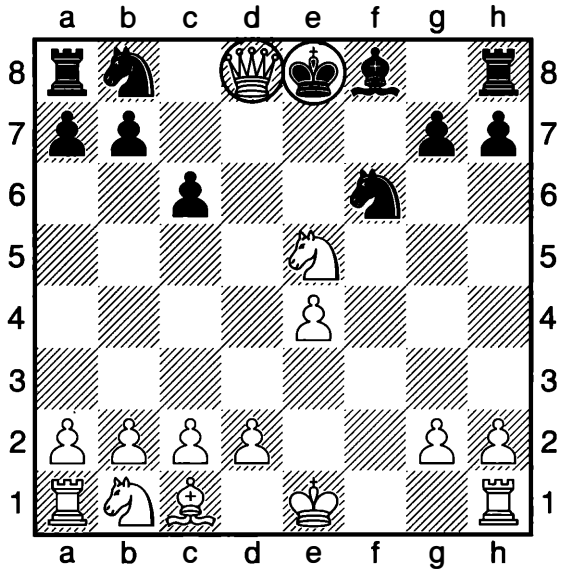
c) Show the King's moves by drawing

Marks



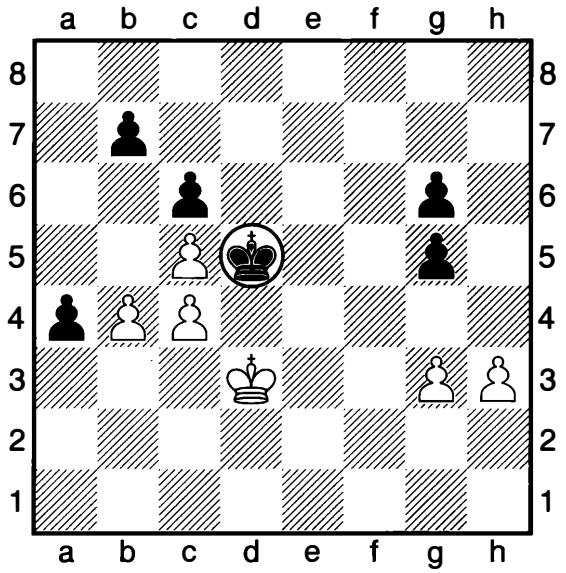
13. Circle the Black Pawn, which the White King can capture.

Marks



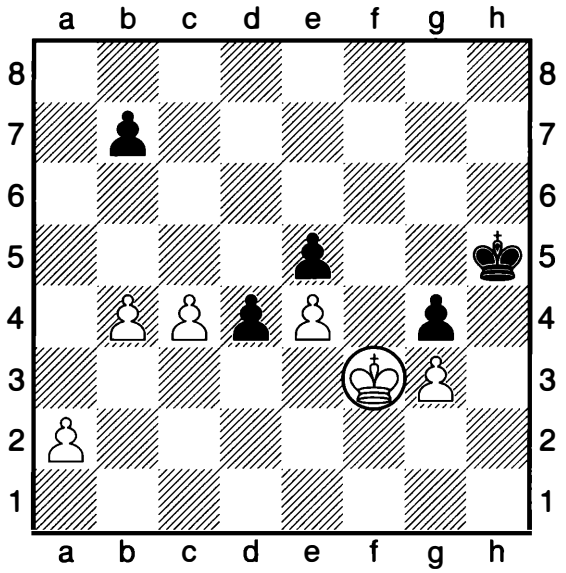
14. Can the Black King capture White's Queen?.

YES	NO	Marks



15. Black to play - can he capture any of the White's Pawn with his King?

YES	NO	Marks



16. Can the White King capture Black's Pawn?

YES	NO	Marks

Training Session # 7

Pawn

In today's session you have been introduced to Pawn. Let us re-cap the features of this chessman:

1. Pawn is the only chessman, which is limited to moving in a forward direction.
2. Unlike the remaining 5-chessmen, it moves and captures in a different way.
3. It has been endowed with the power of promoting itself when it reaches end of the board.

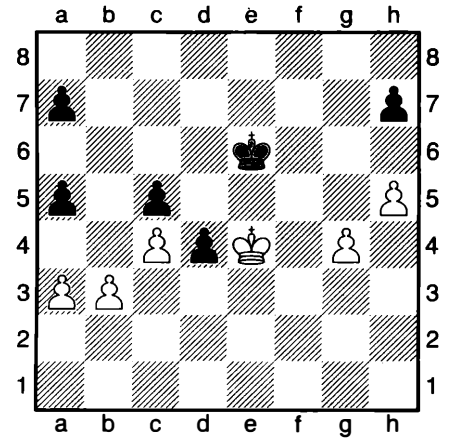
Our task is now to consolidate this knowledge by solving 20-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

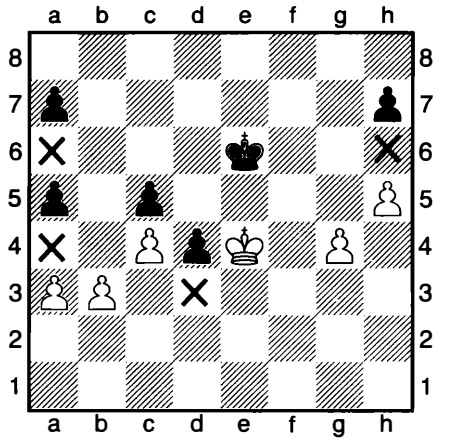
No. of questions: 20

Scoring Pattern: 1 Mark for each correct answer

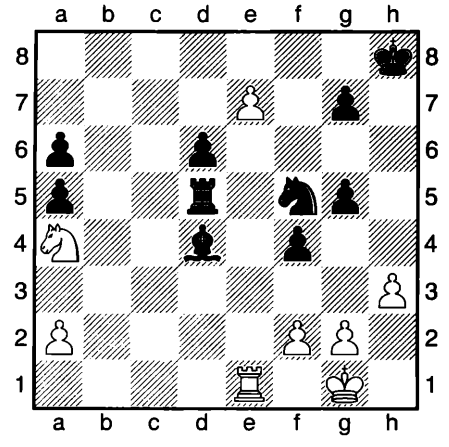
Maximum Marks for this chapter: 20



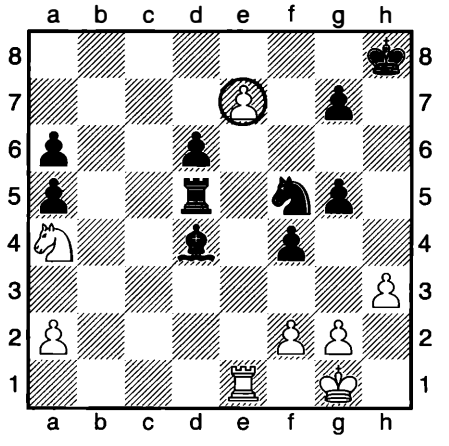
Mark 'X' on all the squares, which the Black Pawns can move.



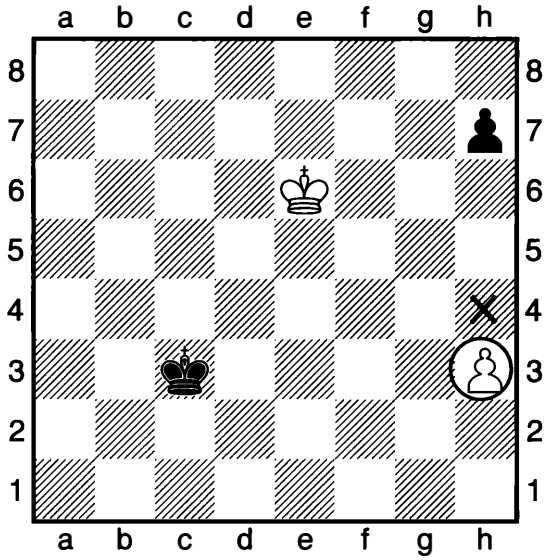
Answer:



Circle the White Pawn, which can be promoted immediately.



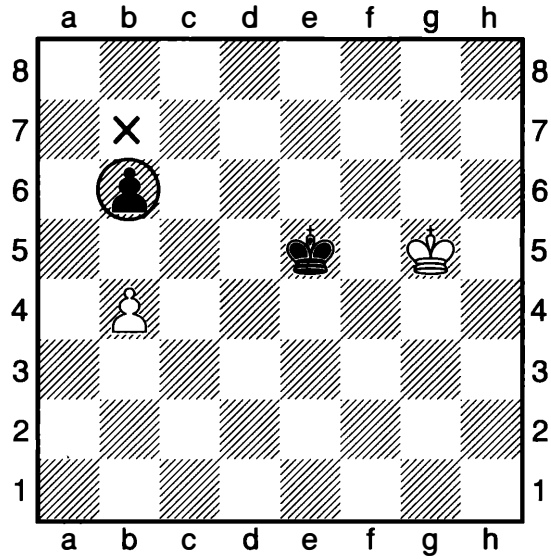
Answer:



1. Can White Pawn move to this square?

YES	NO

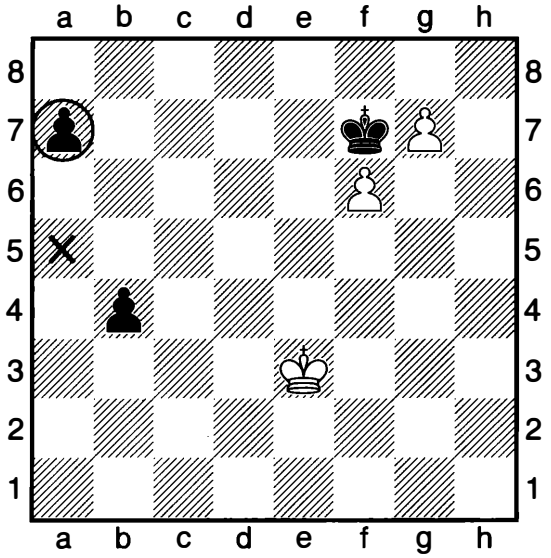
Marks



2. Can Black Pawn move to this square?

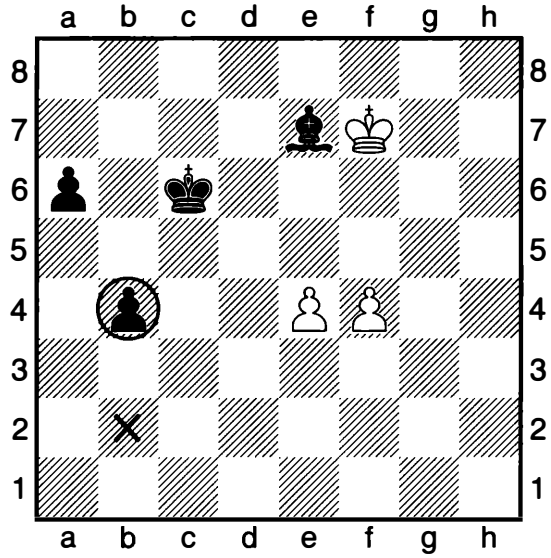
YES	NO

Marks



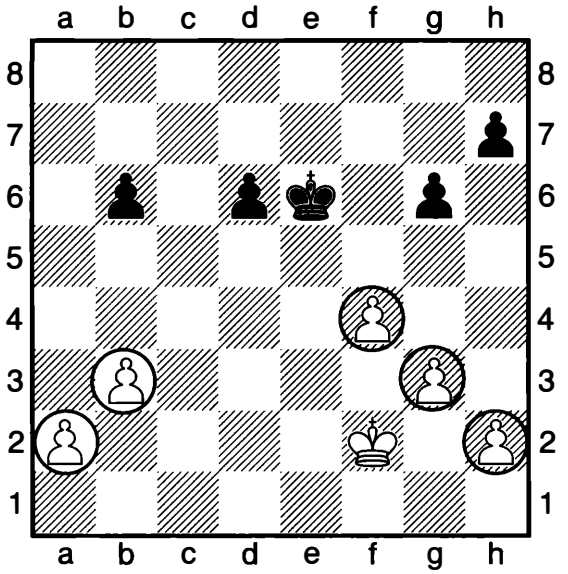
3. Can Black Pawn move to this square?

Marks



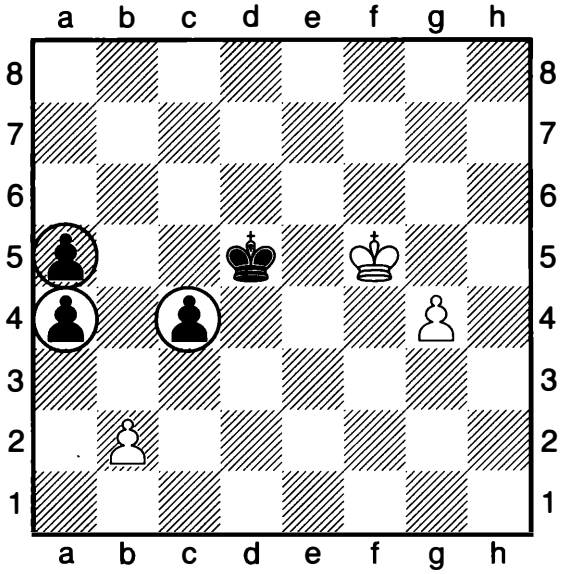
4. Can Black Pawn move to this square?

Marks



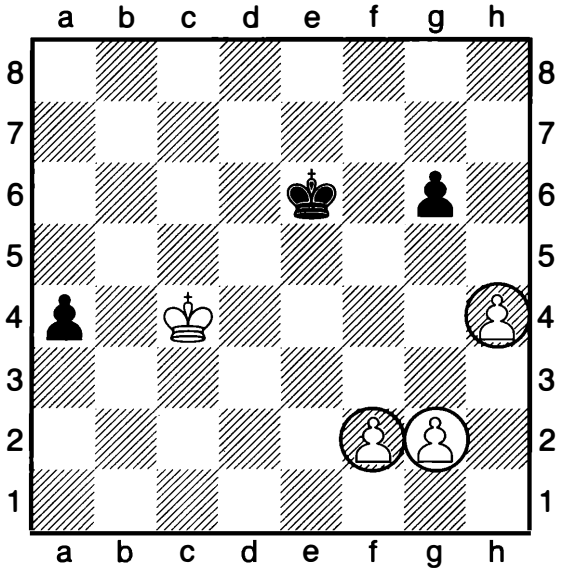
5. Mark 'X' on all the squares, which the White Pawns can move.

Marks



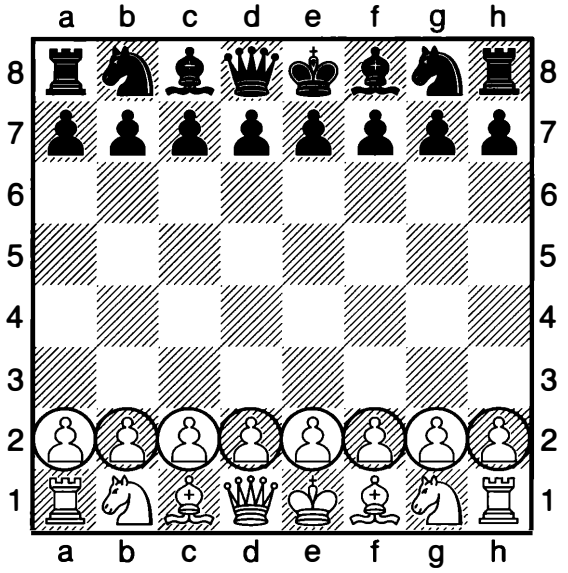
6. Mark 'X' on all the squares, which the Black Pawns can move.

Marks



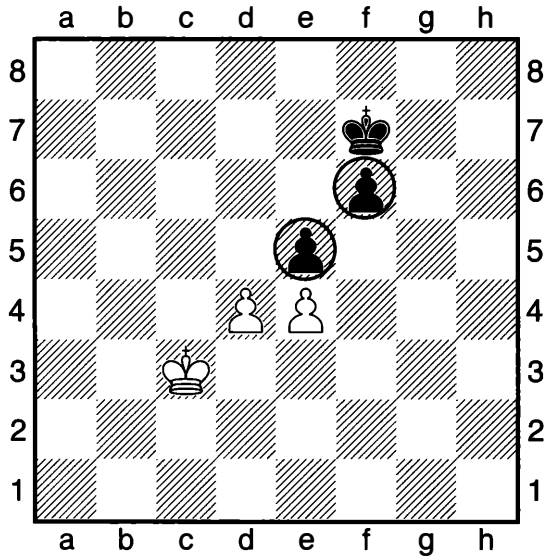
7. Mark 'X' on all the squares, which the White Pawns can move.

Marks



8. Mark 'X' on all the squares, which the White Pawns can move.

Marks



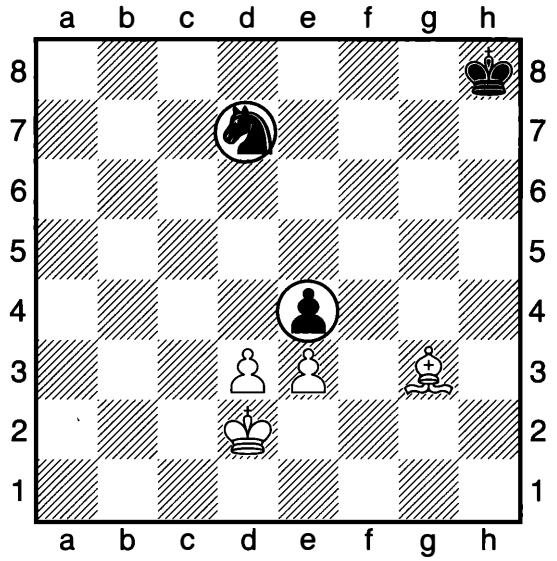
9.

a) Set this position on a chessboard

b) Move the White Pawn two times to capture Black's Pawns

c) Show the Pawn's moves by drawing

Marks



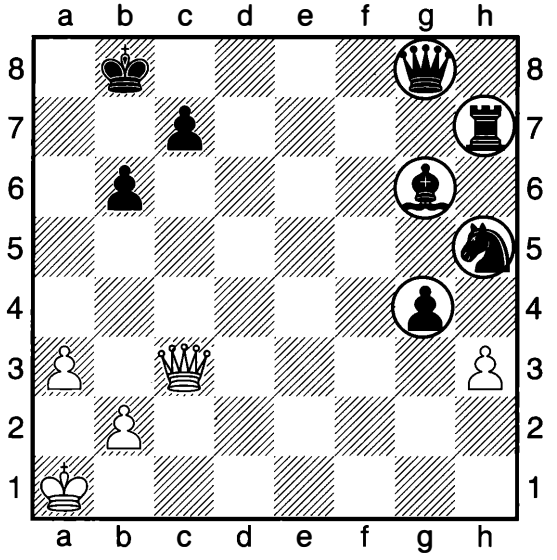
10.

a) Set this position on a chessboard

b) Move the White Pawn four times to capture the Pawn and the Knight

c) Show the Pawn's moves by drawing

Marks



11.

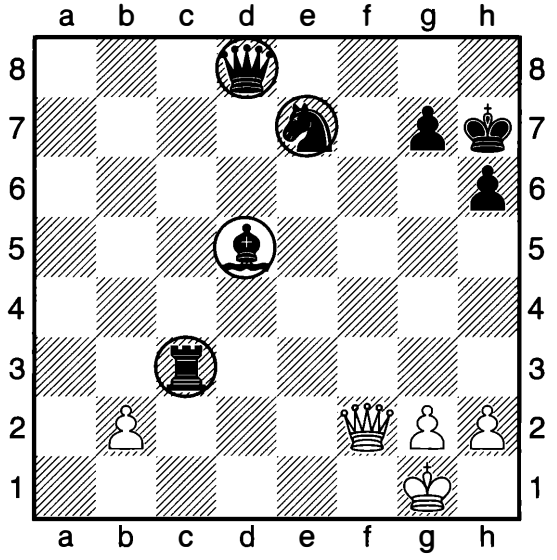
a) Set this position on a chessboard

b) Move the Pawn 5-times to capture all the Black's chessmen

c) Promote your Pawn to a Rook after last capture

d) Show the Pawn's moves by drawing

Marks



12.

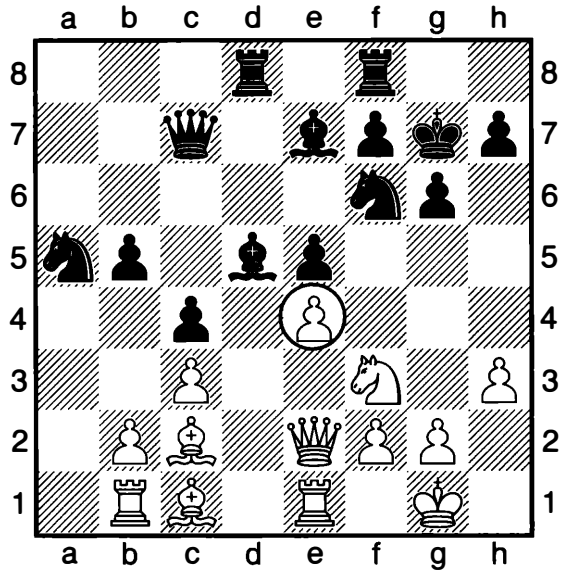
a) Set this position on a chessboard

b) Move the Pawn 6-times to capture all the Black's chessmen

c) Promote your Pawn to a Queen after last capture

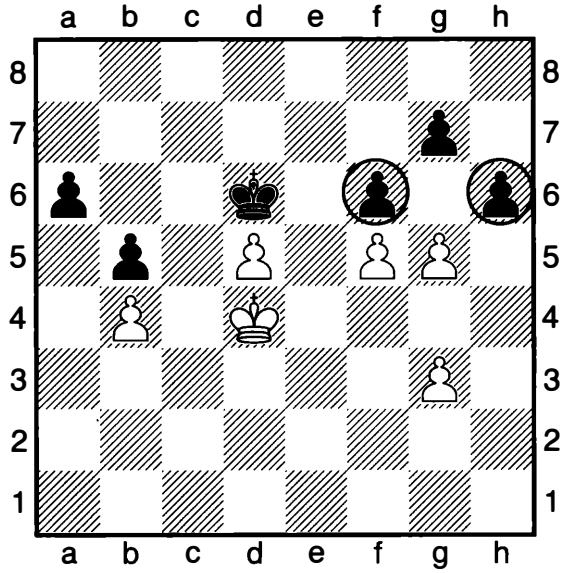
d) Show the Pawn's moves by drawing

Marks



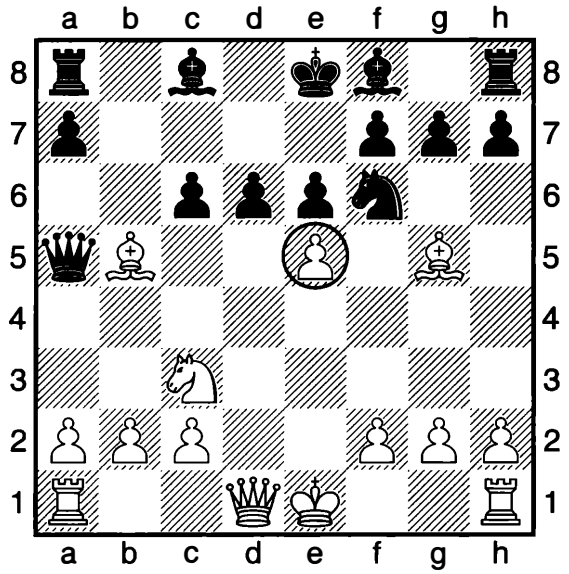
13. Circle the Black Chessman, which can be captured by the White Pawn.

Marks



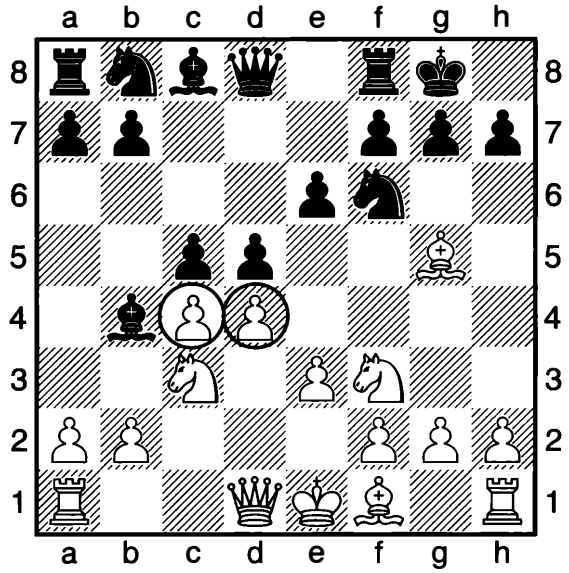
14. Circle the White Pawn, which can be captured by the Black Pawns.

Marks



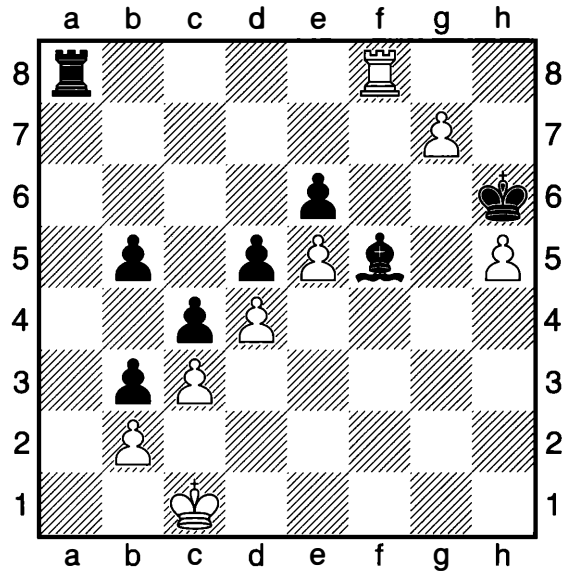
15. Circle the Black's Chessmen, which can be captured by the White Pawn.

Marks



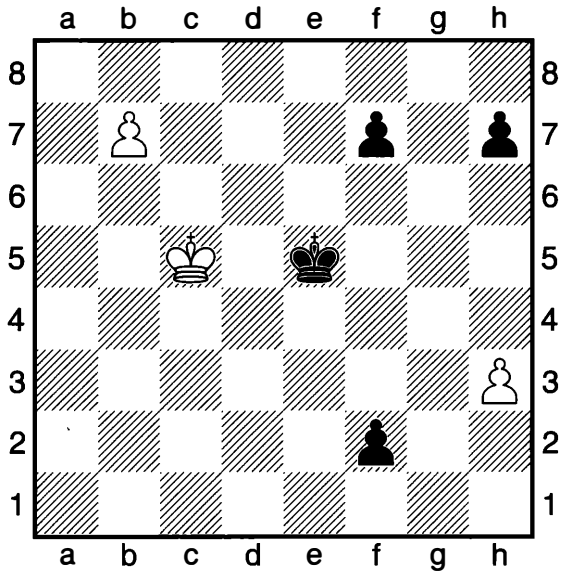
16. Circle the Black Pawns, which can be captured by the White Pawns.

Marks



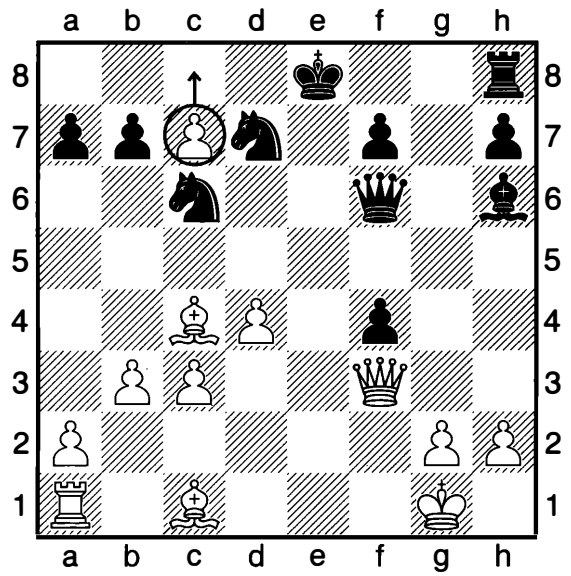
17. Circle the White Pawn, which can be promoted immediately.

Marks



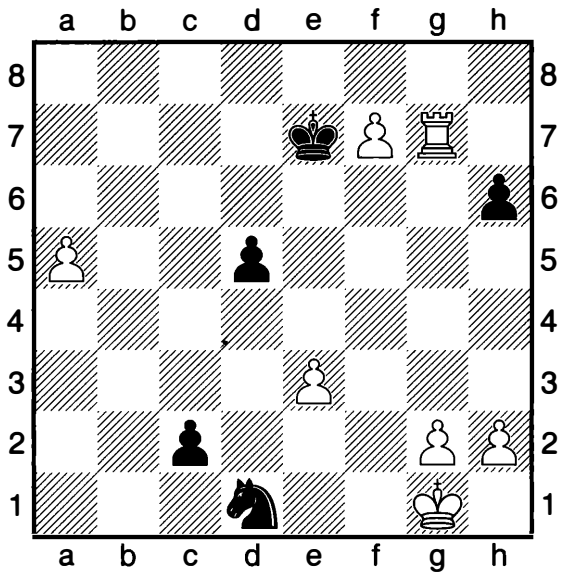
18. Circle the White and Black Pawn, which can be promoted immediately

Marks



19. White is already having one Queen. Can he promote his Pawn and take one more Queen?

YES	NO	Marks



20. Circle the White Pawn, which can be promoted immediately.

Marks

Training Session # 8

Algebraic Chess Notations

In today's session you have been introduced to 'Algebraic Chess Notations' - the system of recording a game of chess.

Learning chess notations is essential for the following two reasons:

1. The laws of Chess stipulate that a player is required to record his own moves, and those of his opponent in the correct manner, move after move, as clearly and legibly as possible while playing a tournament game.
2. You will be able to go through chess books and chess software very easily.

As such, I have devoted a total of 9-chapters to master the art of recording the game of chess.

In this segment you have been introduced to 'Files', 'Rank's ' unique 'Names' for each of the 64-squares,

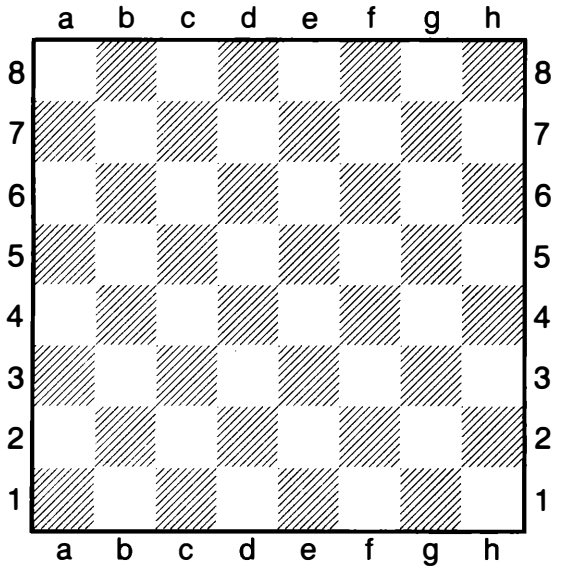
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

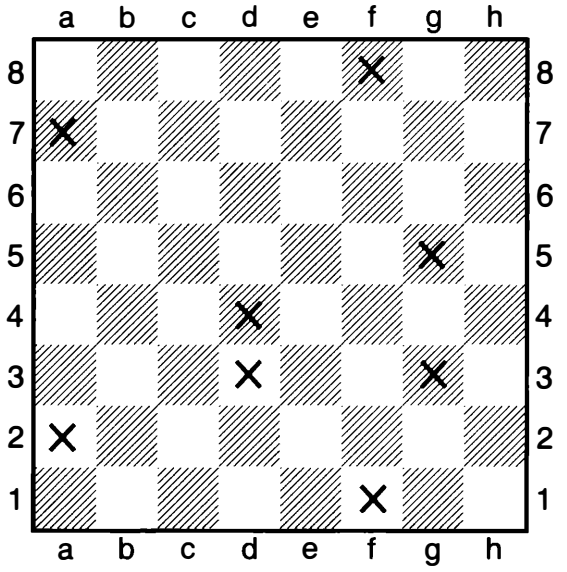
Scoring Pattern: 1 Mark for each correct answer

Maximum Marks for this chapter: 16

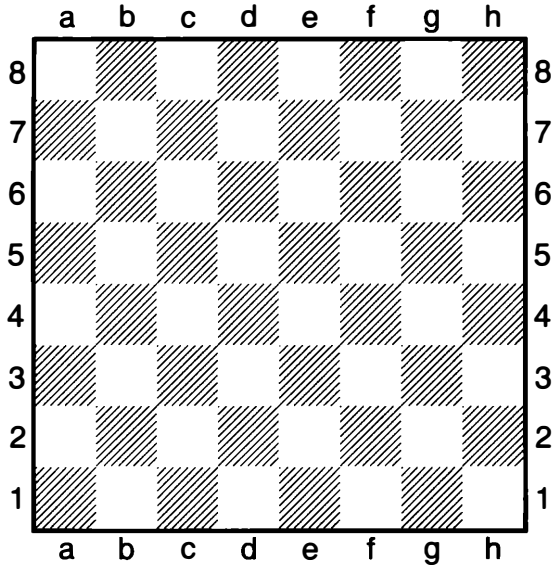


Mark 'X' on the following squares:'

a2	d3	f1	g3
a7	d4	f8	g5

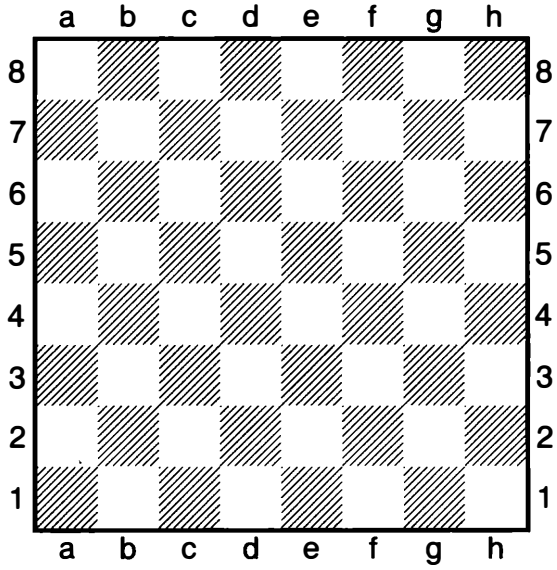


Answer



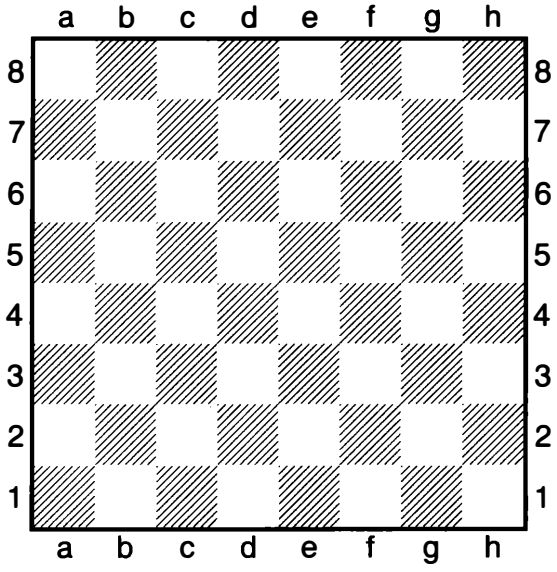
1. Draw the lines showing 8-Files on the Chessboard.

Marks



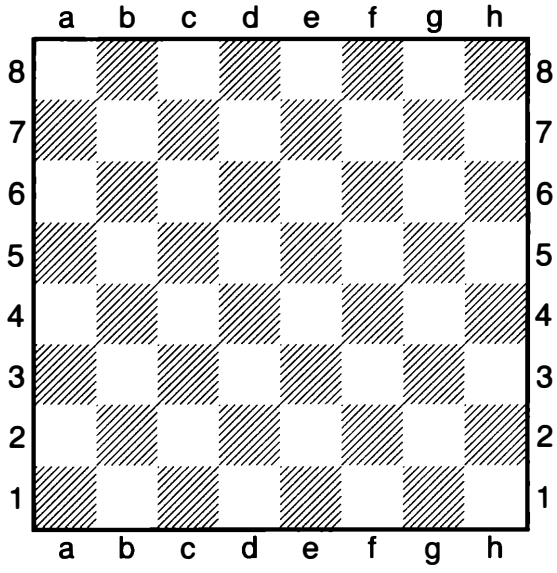
2. Draw the lines showing 8-Ranks on the Chessboard.

Marks



3. Write names of all the 64-squares.

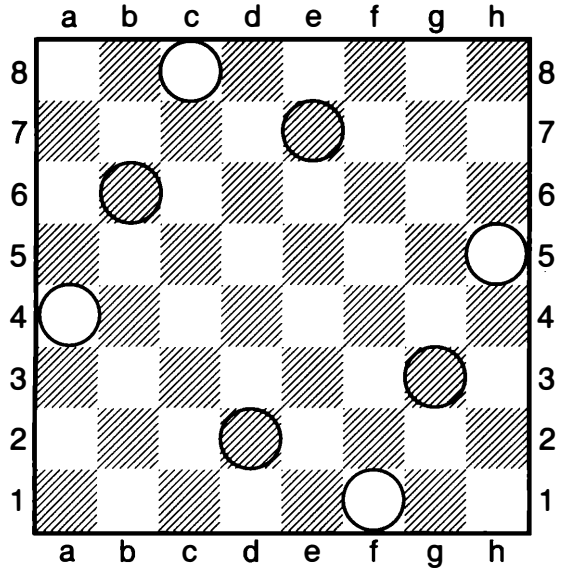
Marks



4. What is the colour of a1 square?

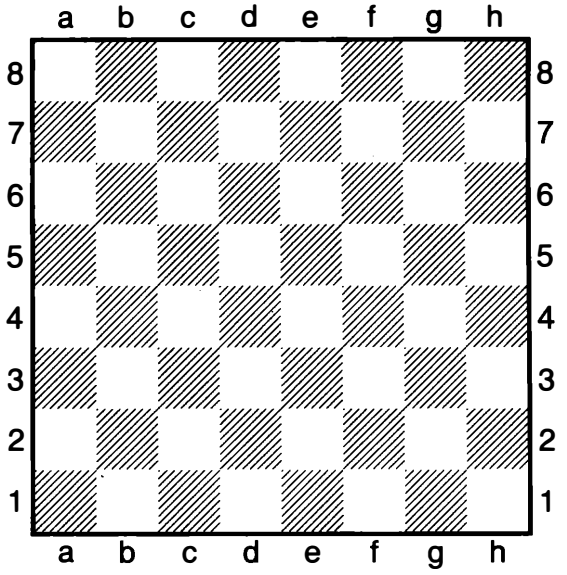
WHITE	BLACK

Marks



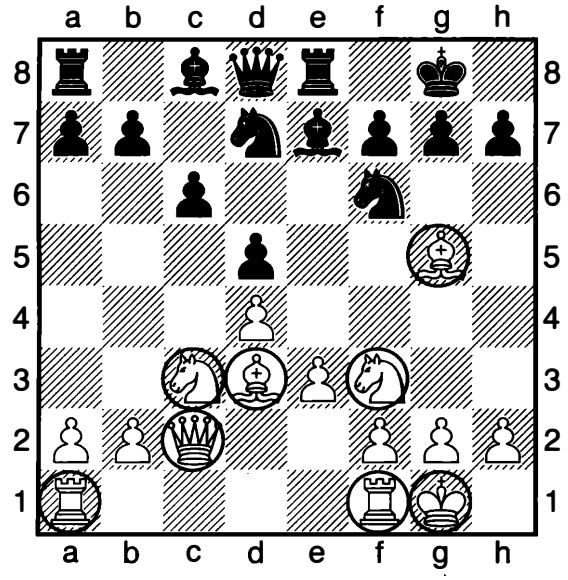
5. Name the 'circled' squares (write the names on square itself)

Marks



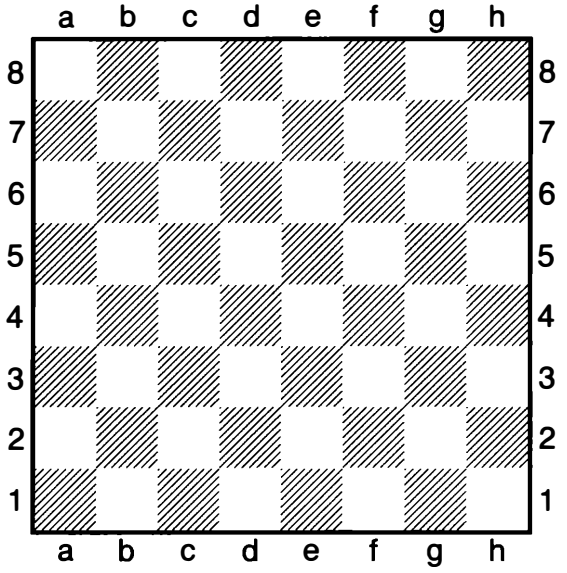
6. Show all the sqaures on **a1-h8** diagonal by marking 'X'.

Marks



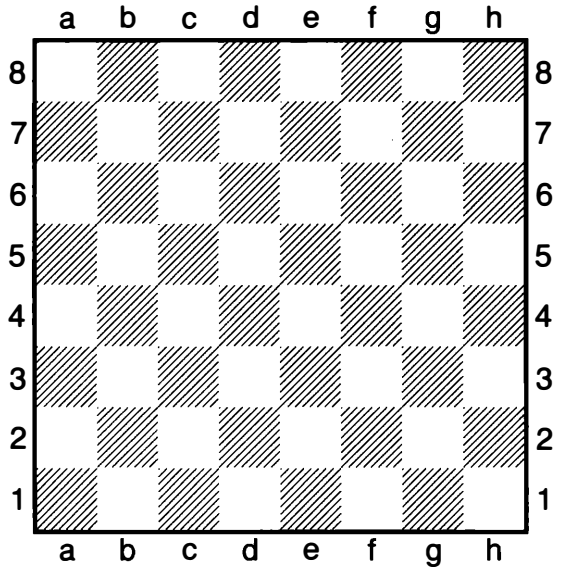
7. Name all the 8 squares on which the White Pieces are standing.

				Marks



8. Show all the sqaures on **h1-a8** diagonal by marking 'X'.

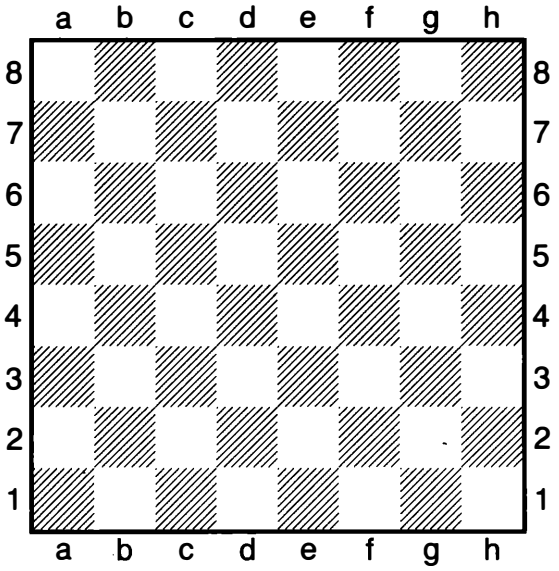
Marks



9. Mark 'X' on the following squares:'

a1	b2	a3	b4
a5	b6	a7	b8

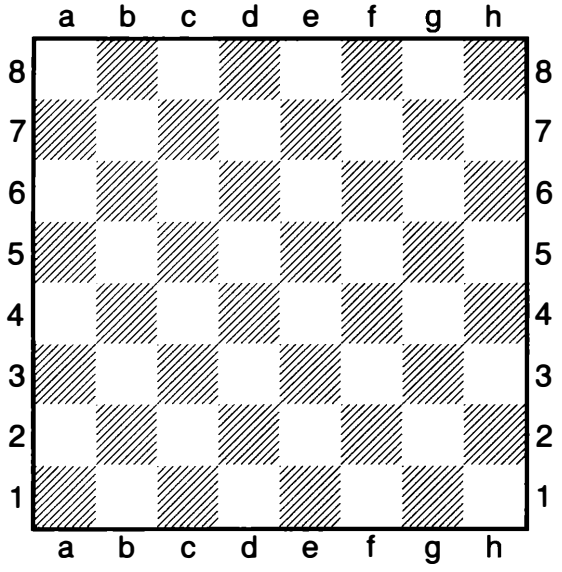
Marks



10. Mark 'X' on the following squares:'

h1	g2	h3	g4
h5	g6	h7	g8

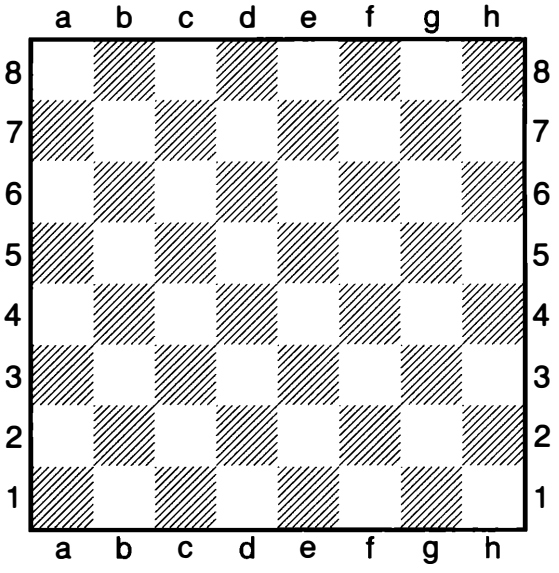
Marks



11. Mark 'X' on thefollowing squares & write down their colour. Use W=White & B=Black:

f4	b6	d7	e5
a2	c3	g8	h1

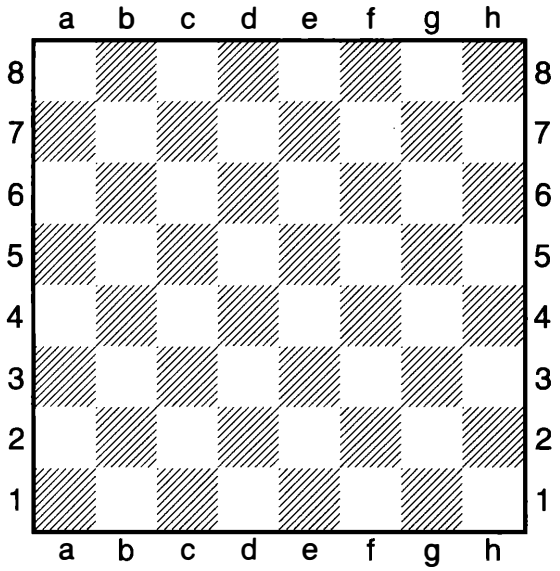
Marks



12. Mark 'X' on the following squares & write down their colour. Use W=White & B=Black:

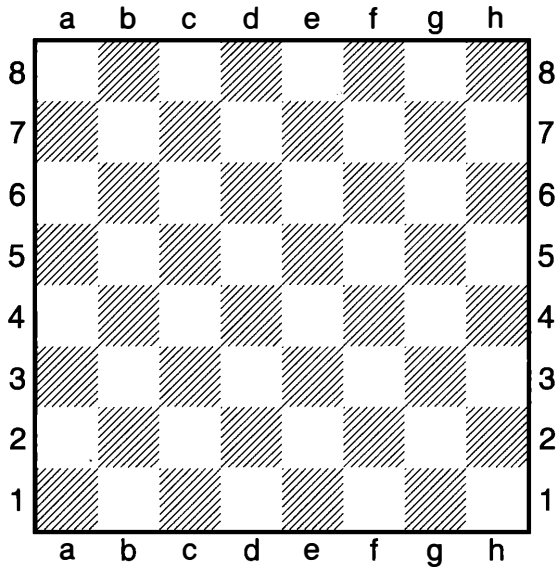
a1	c4	g5	f7
d8	b6	e3	h2

Marks



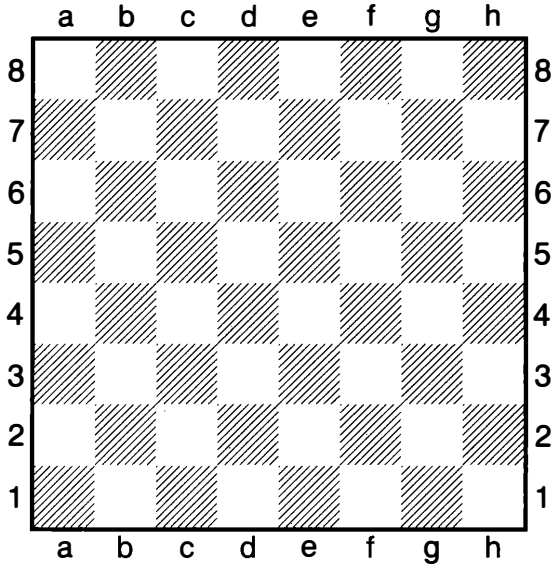
13. Mark 'X' on **e1-a5** diagonal

Marks



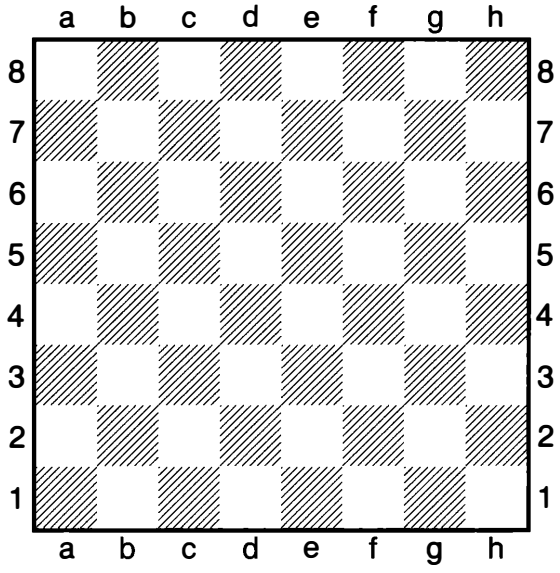
14. Mark 'X' on **e1-a5-d8** diagonal

Marks



15. Mark 'X' on **e1-a5-d8-h4** diagonal

Marks



16. Mark 'X' on **e1-a5-d8-h4-e1** diagonal

Marks

Training Session # 9

Recording Movement of a Piece

In this section of Algebraic Chess Notations, you have learnt to record the movement of a Piece from one square to another.

To re-cap, the notation for movement of a Piece from one square to another is recorded in the following order:

1. Symbol of piece, which is moving.

2. The square of its arrival.

3. In case it's Check or Checkmate, the respective symbol '+' or '#'.

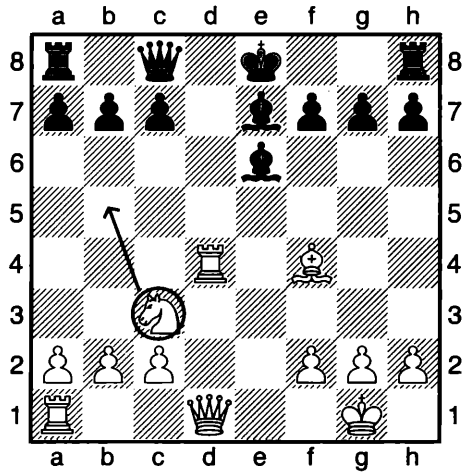
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

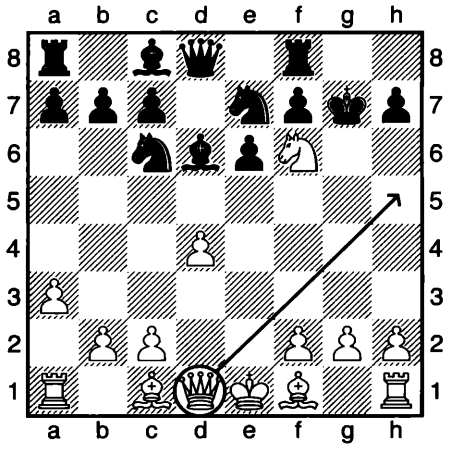
Scoring Pattern: 1 Mark for each correct answer

Maximum Marks for this chapter: 16



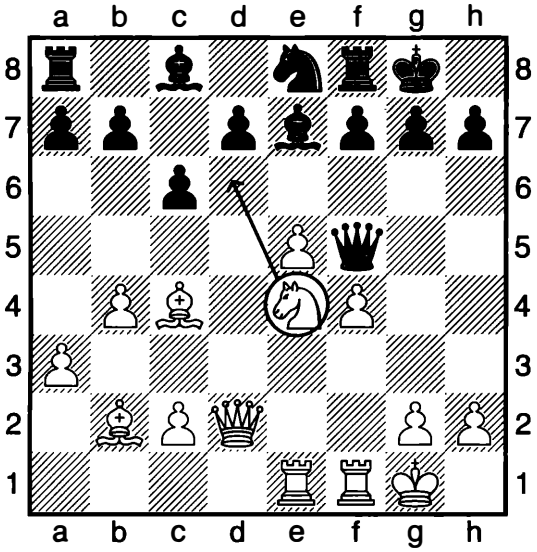
White moves his Knight to **b5** - Record the Move in Chess Notation.

Move No.	WHITE	BLACK
1.	Nb5	



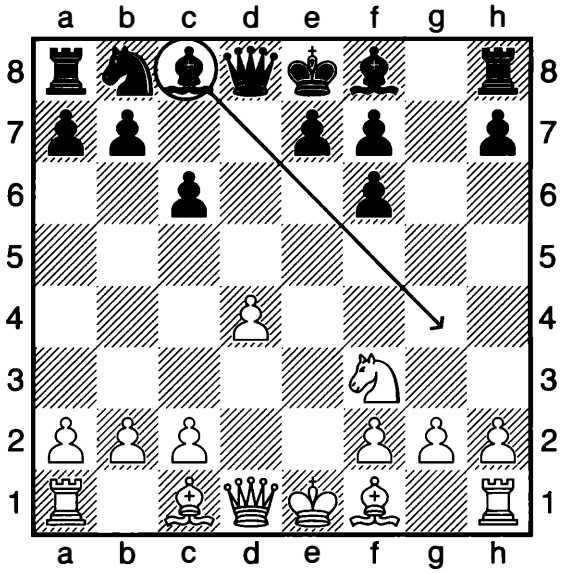
White moves his Queen to **h5** - Record the Move in Chess

Move No.	WHITE	BLACK
1.	Qh5	



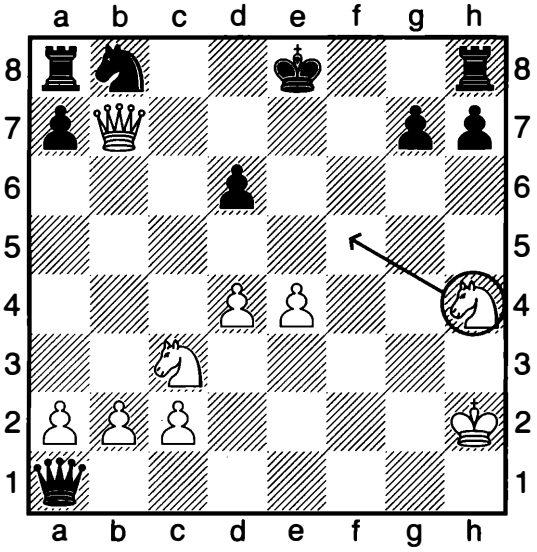
1. White moves his Knight to **d6**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



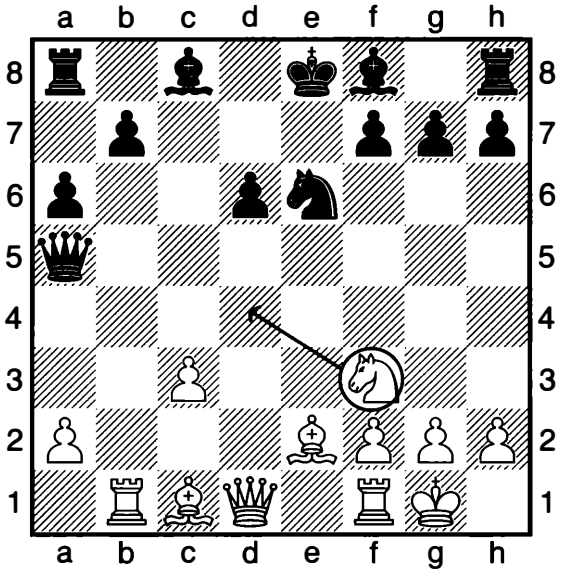
2. Black moves his Bishop to **g4**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



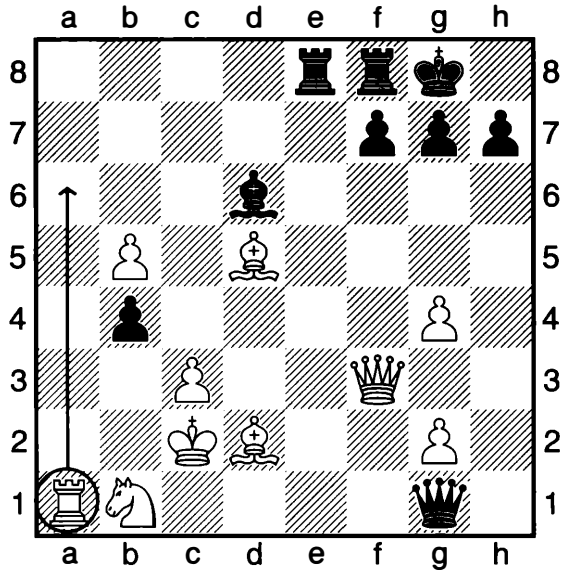
3. White moves his Knight to **f5**. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



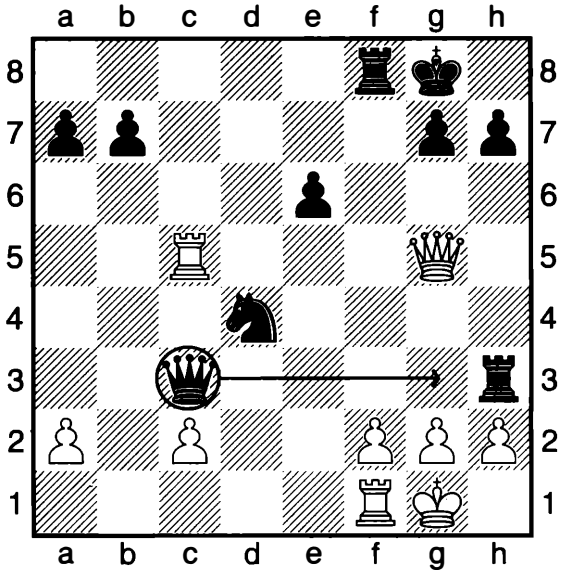
4. White moves his Knight to **d4**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



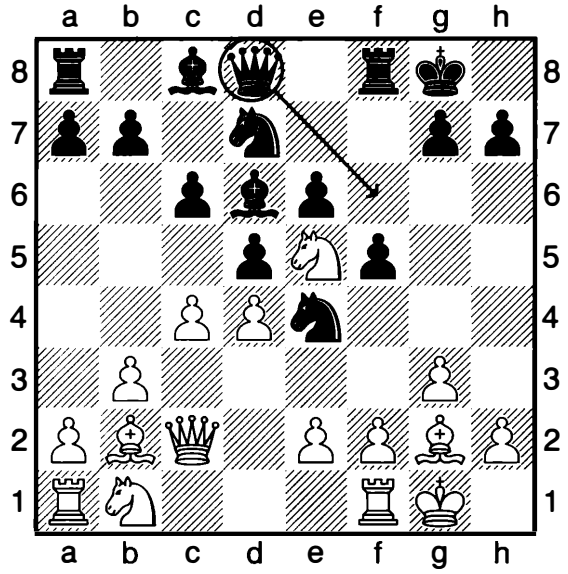
5. White moves his Rook to **a6**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



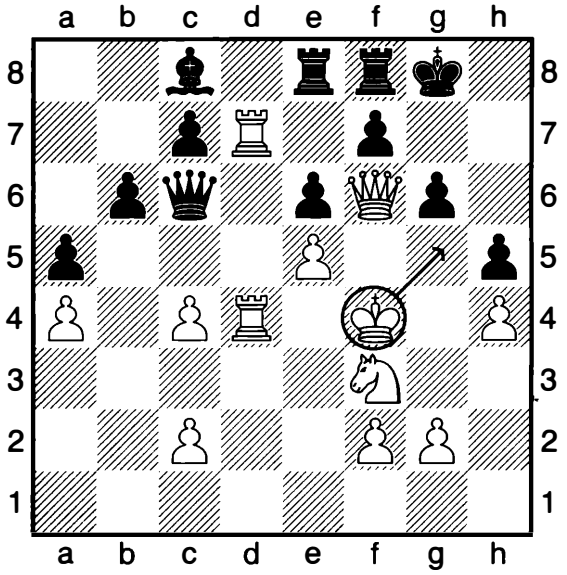
6. Black moves his Queen to **g3**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



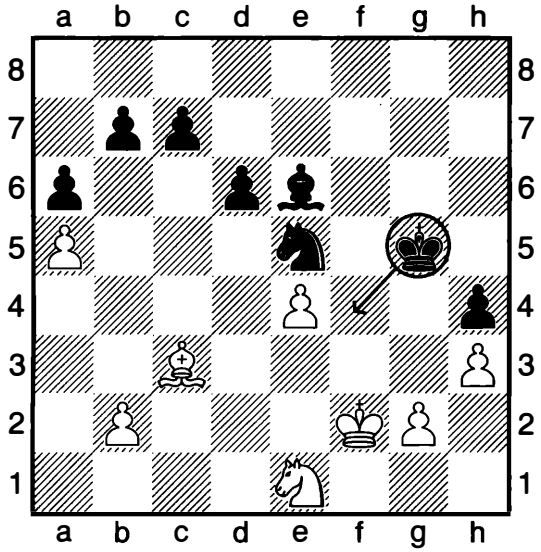
7. Black moves his Queen to **f6** Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



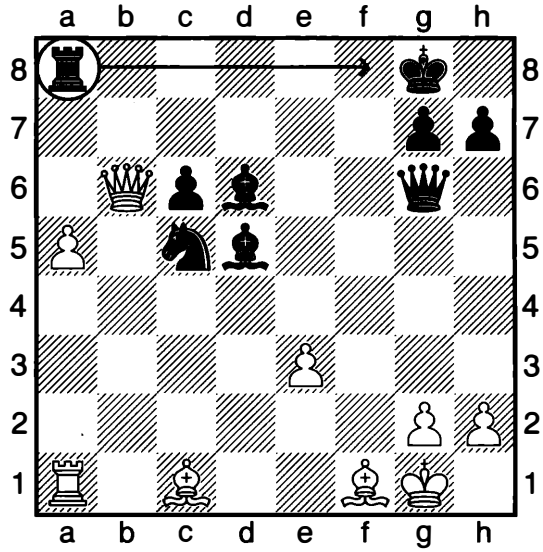
8. White moves his King to **g5** Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



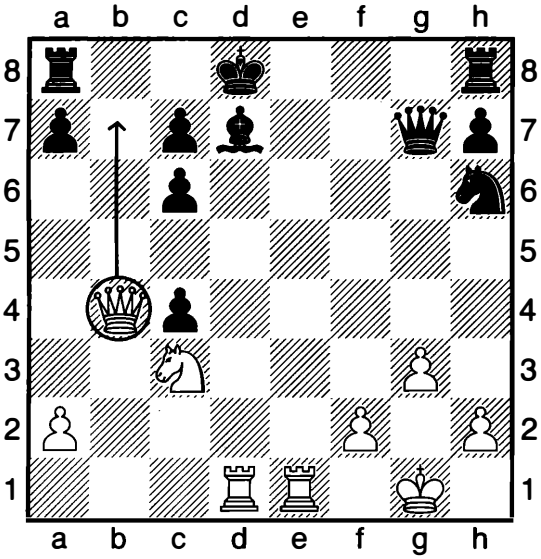
9. Black moves his King to **f4**. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



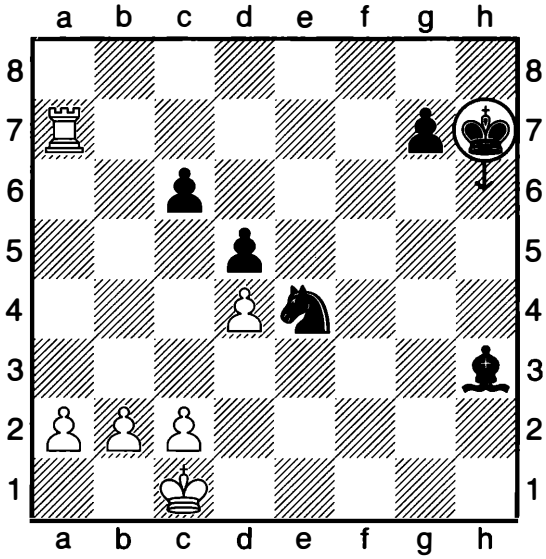
10. Black moves his Rook to **f8**. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



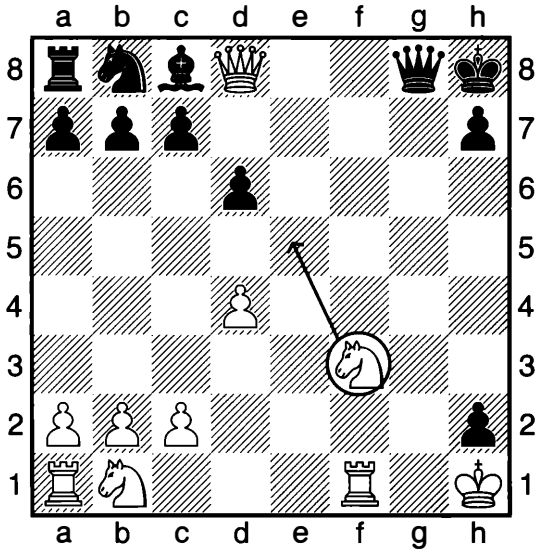
11. White moves his Queen to **b7**. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



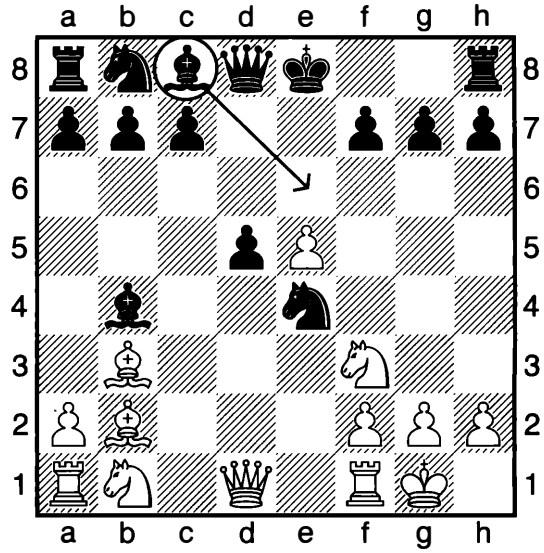
12. Black moves his King to **h6**. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



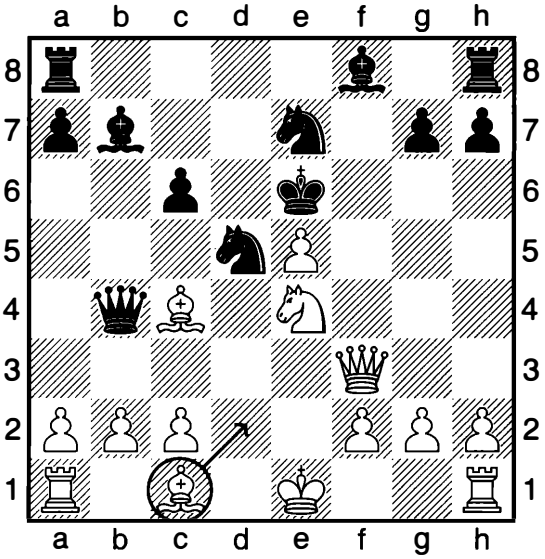
13. White moves his Knight to **e5**. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



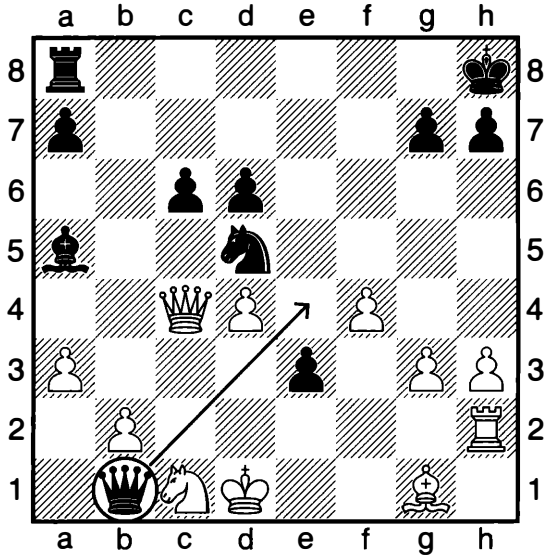
14. Black moves his Bishop to **e6**. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



15. White moves his Bishop to **d2**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



16. Black move his Queen to **e4**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks

Training Session # 10

Recording Movement of a Pawn

In this section of Algebraic Chess Notations, you have learnt to record the movement of a Pawn from one square to another.

The difference between recording a Piece and a Pawn is the absence of symbol for the latter (Pawn) whereas each of the Piece has been assigned a Symbol

To re-cap, the notation for movement of a Pawn from one square to another is recorded in the following order

1. The square of its arrival.

2. In case it's Check or Checkmate, the respective symbol '+' or '#'.

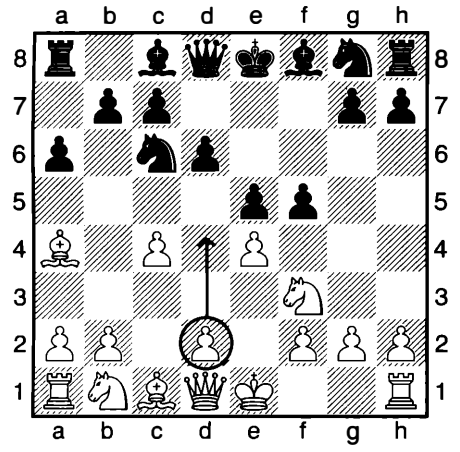
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

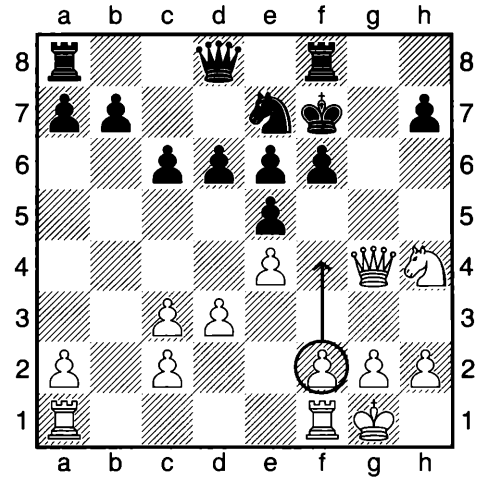
Scoring Pattern: 1 Mark for each correct answer

Maximum Marks for this chapter: 16



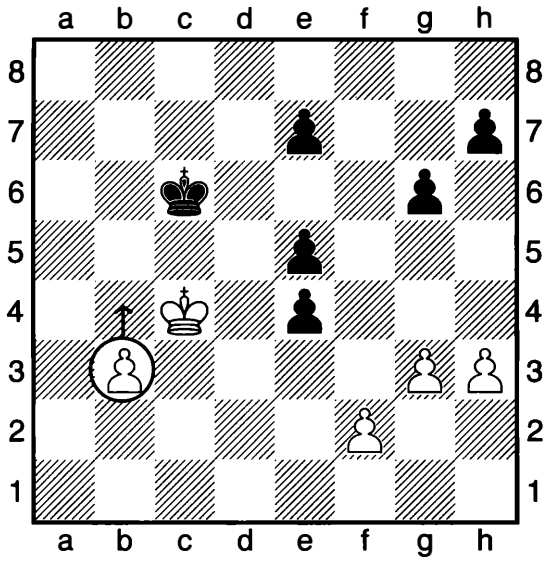
White moves his Pawn to **d4** – Record the Move in Chess Notation.

Move No.	WHITE	BLACK
1.	d4	



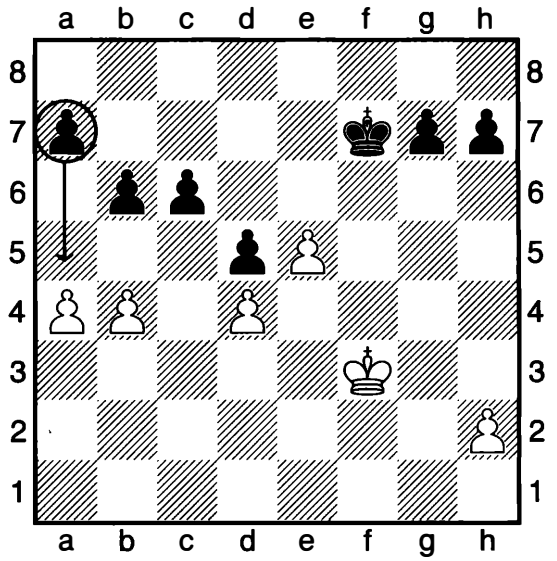
White moves his Pawn to **f4** – Record the Move in Chess

Move No.	WHITE	BLACK
1.	f4	



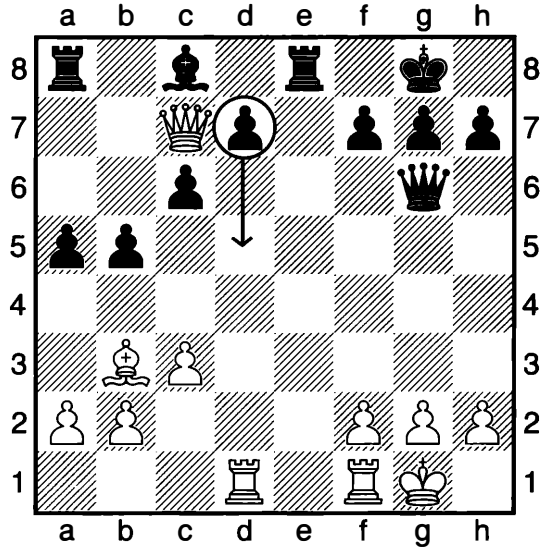
1. White moves his **b3** Pawn one square forward – Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



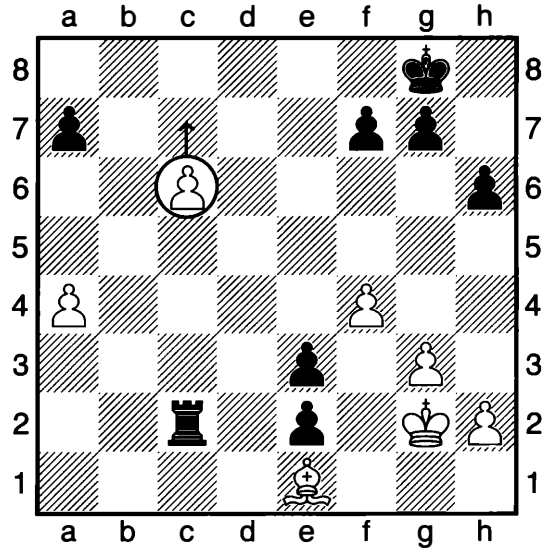
2. Black moves his **a7** Pawn two squares forward – Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



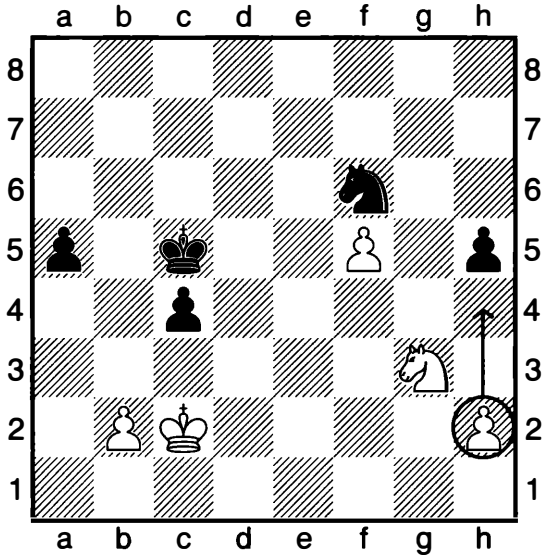
3. Black moves his **d7** Pawn two squares forward. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



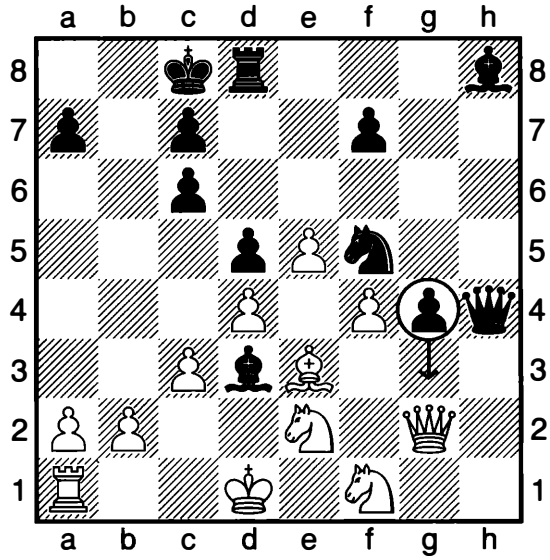
4. White moves his **c6** Pawn one square forward. Record the move in chess notation

Move No.	WHITE	BLACK	Marks



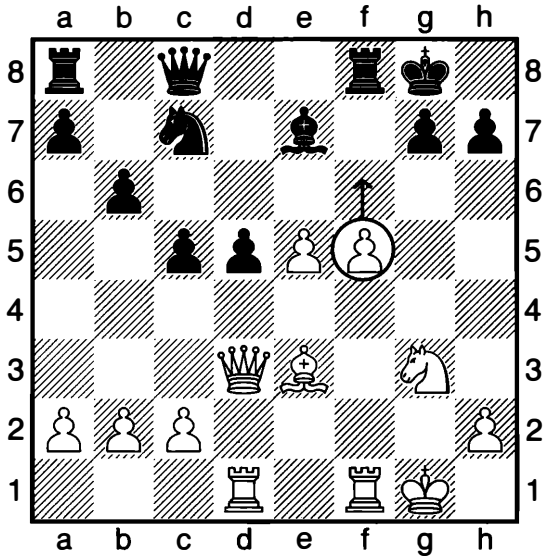
5. White moves his **h2** Pawn two squares forward. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



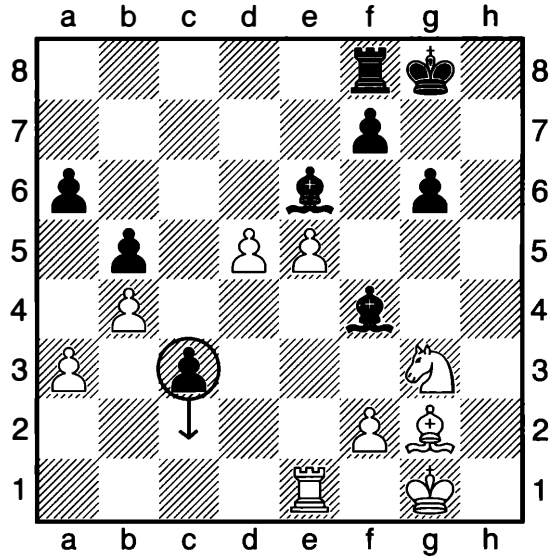
6. Black moves his **g4** Pawn one square forward. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



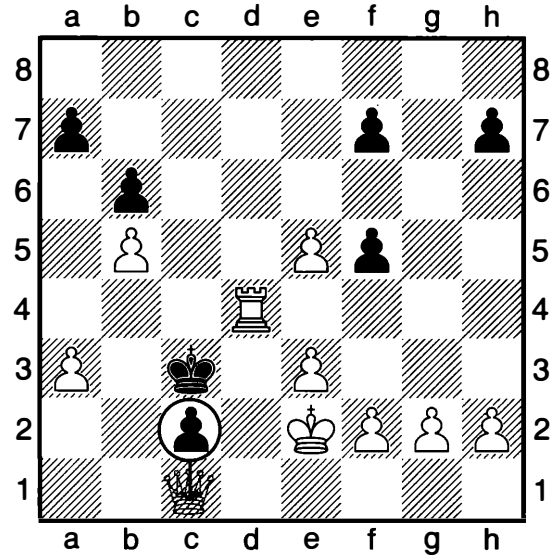
7. White moves his **f5** Pawn one square forward. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



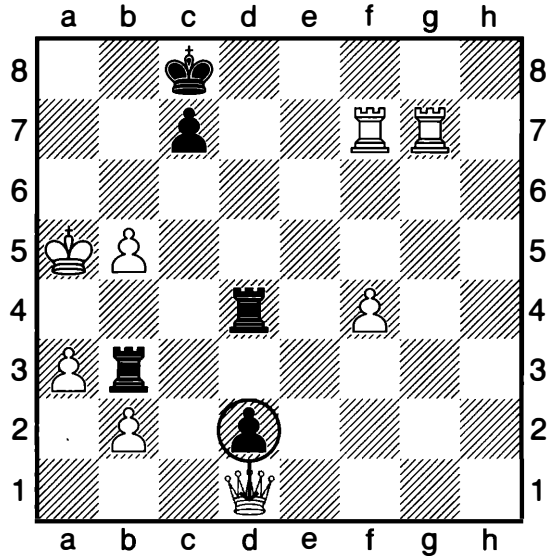
8. Black moves his **c3** Pawn one square forward. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



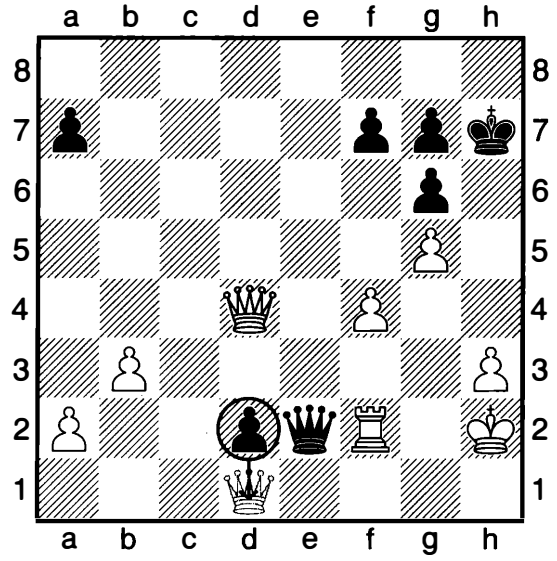
9. Black moves his **c2** Pawn to **c1** and promotes it to a Queen. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



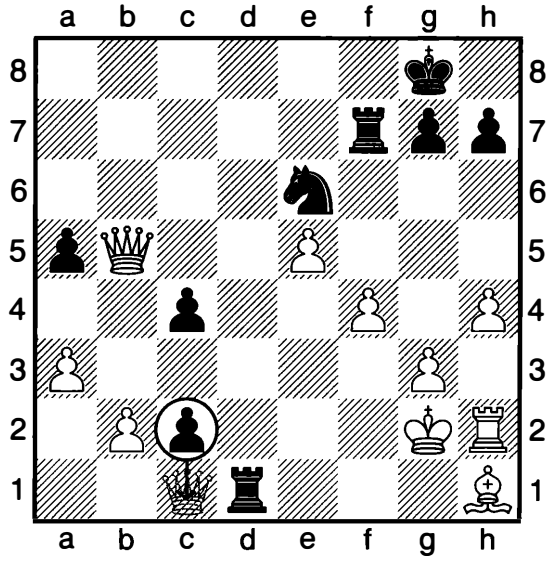
10. Black moves his **d2** Pawn to **d1** and promotes it to a Queen. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



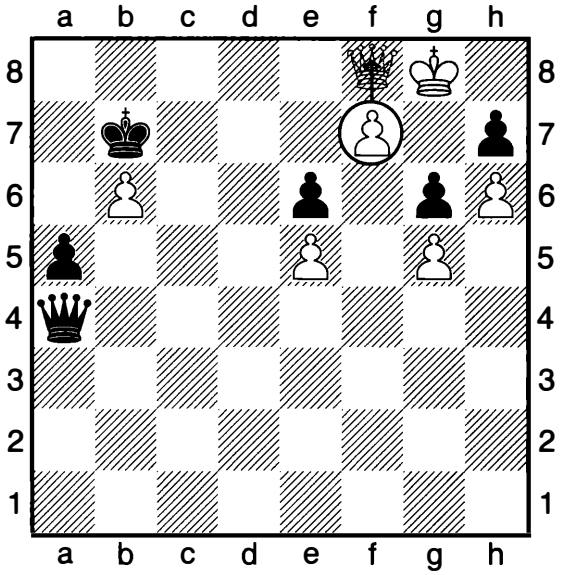
11. Black moves his **d2** Pawn to **d1** and promotes it to a Queen. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



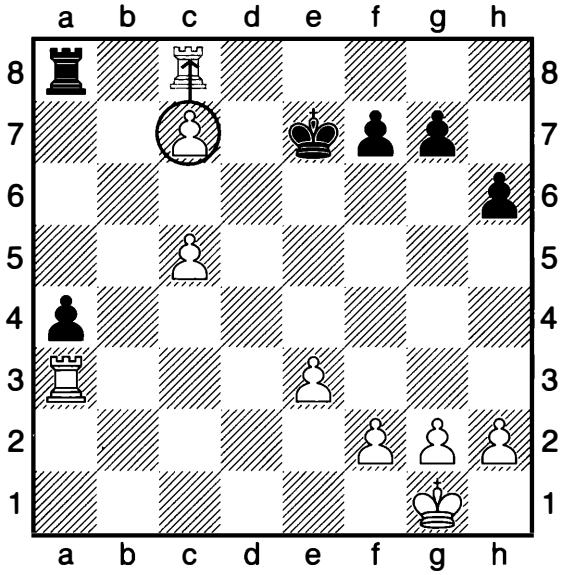
12. Black moves his **c2** Pawn to **c1** and promotes it to a Queen. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



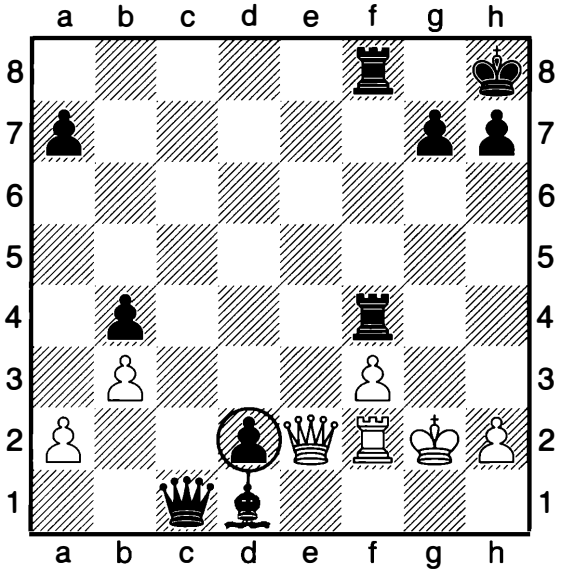
13. White promotes his **f7** Pawn to a Queen on **f8** Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



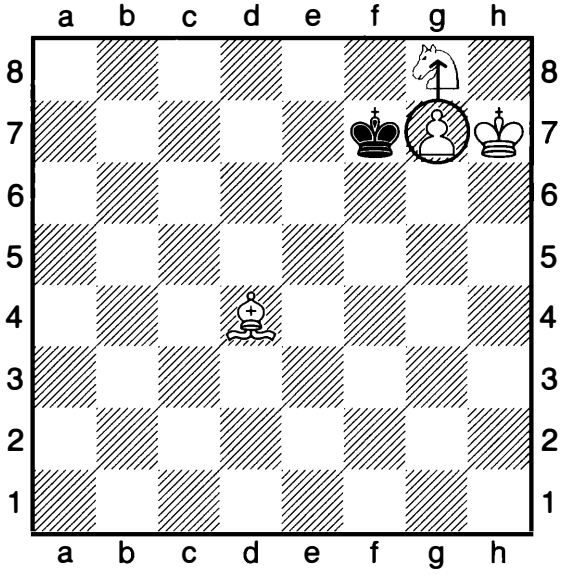
14. White promotes his **c7** Pawn to a Rook on **c8** Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



15. Black promotes his **d2** Pawn to a Bishop on **d1**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



16. White promotes his **g7** Pawn to a Knight on **g8**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks

Training Session # 11

Recording Capture with a Piece

This chapter is basically the extension of training session # 9 wherein we had learnt to record the movement of a Piece. The only difference is the insertion of 'x' (the symbol of capture) after the symbol of the Piece doing the capturing. The notation for capture with a piece is recorded in the following order:

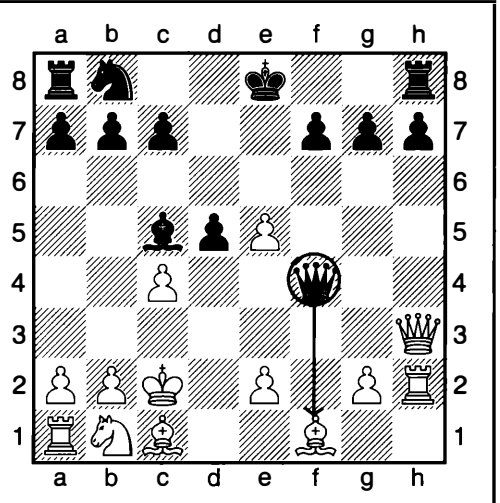
1. Symbol of piece doing the capturing.
2. The symbol of capture - indicated by a small '**x**'.
3. The square on which the capture is being made.
4. If Check or Checkmate, the respective symbol '**+**' or '**#**'.

Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

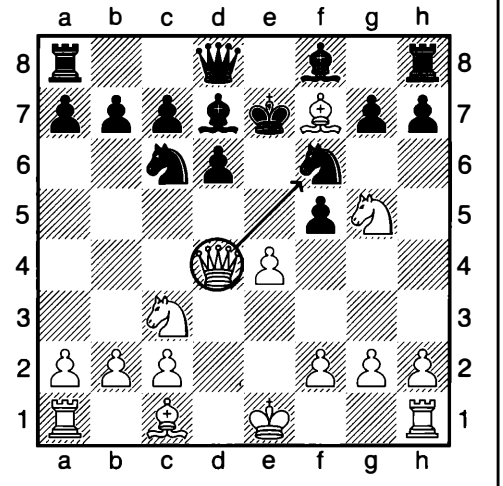
Scoring Pattern: 1 Mark for each correct answer



Black captures on **f1** with his Queen on **f4**. Record the Move in Chess

Answer:

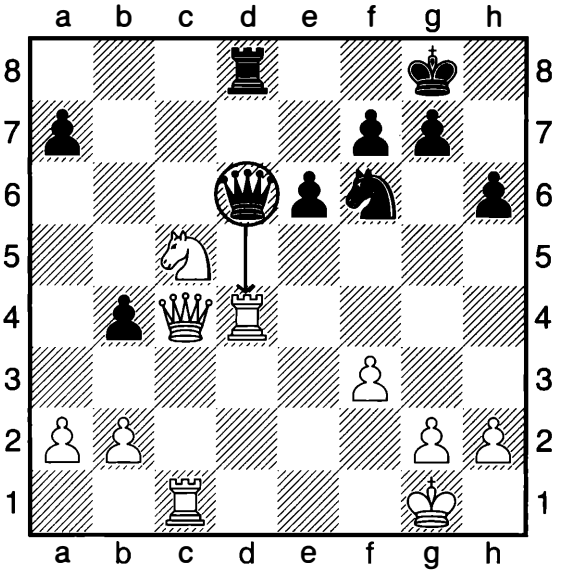
Move No.	WHITE	BLACK
1.	...	Qxf1



White captures on **f6** with his Queen on **d4**. Record the Move in Chess Notation.

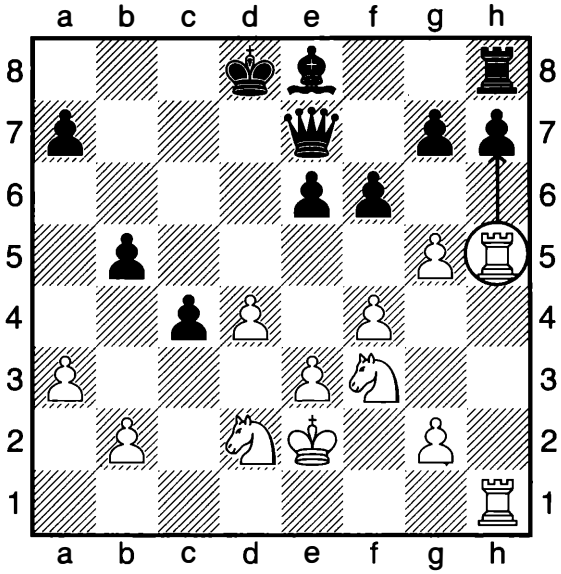
Answer:

Move No.	WHITE	BLACK
1.	Qxf6+	



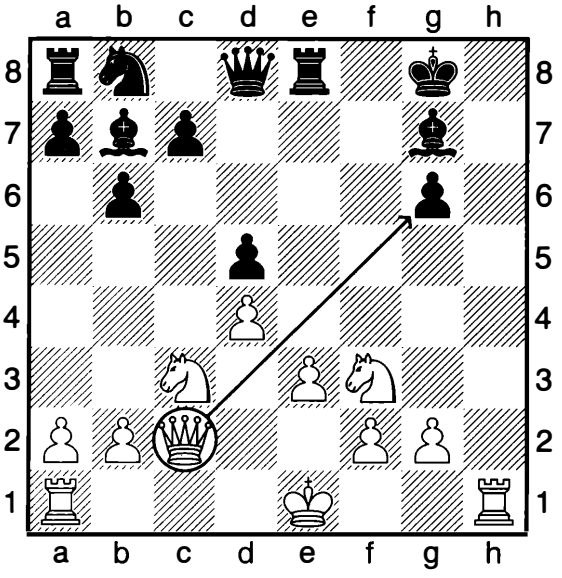
1. Black captures on **d4** with his Queen on **d6**. Record the Move in *Chess* Notation.

Move No.	WHITE	BLACK	Marks



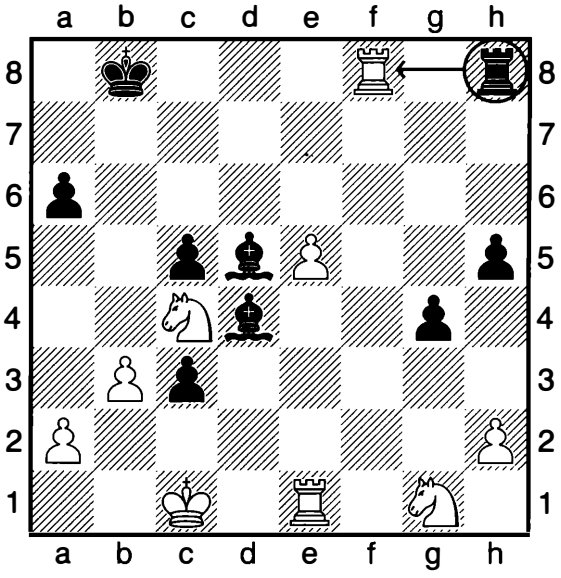
2. White captures on **h7** with his Rook on **h5**. Record the Move in *Chess* Notation.

Move No.	WHITE	BLACK	Marks



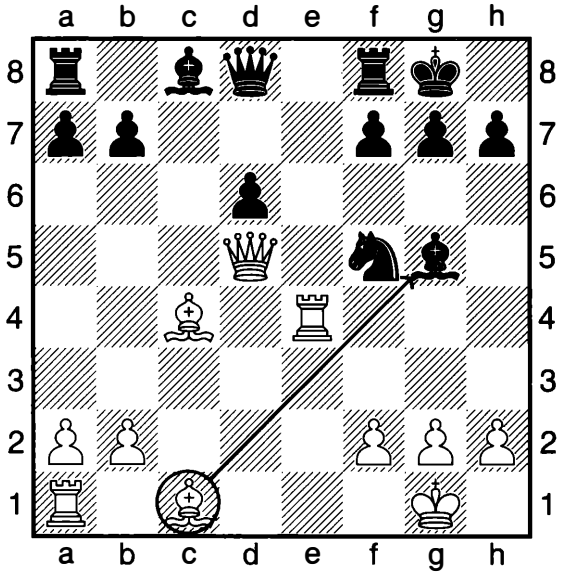
3. White captures on **g6** with his Queen on **c2**. Record the Move in *Chess* Notation.

Move No.	WHITE	BLACK	Marks



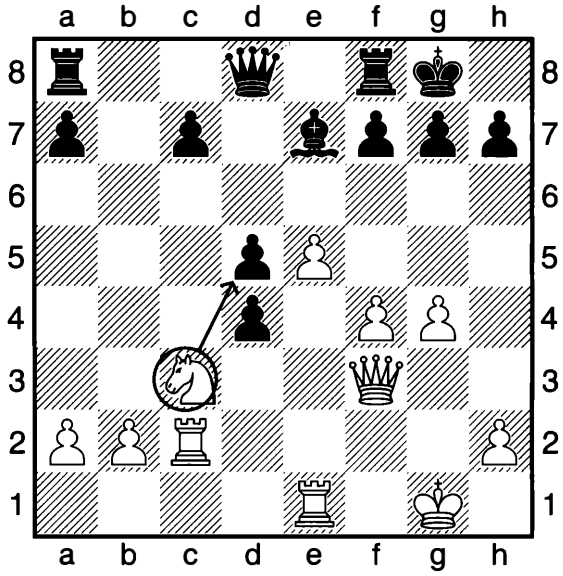
4. Black captures on **f8** with his Rook on **h8**. Record the Move in *Chess* Notation.

Move No.	WHITE	BLACK	Marks



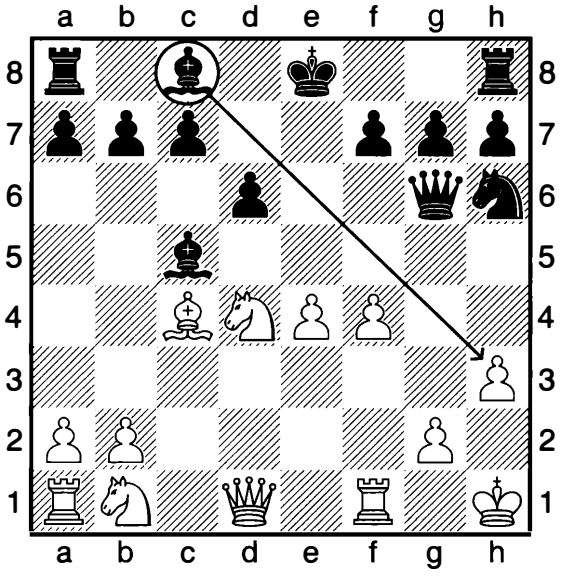
5. White captures on **g5** with his Bishop on **c1**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



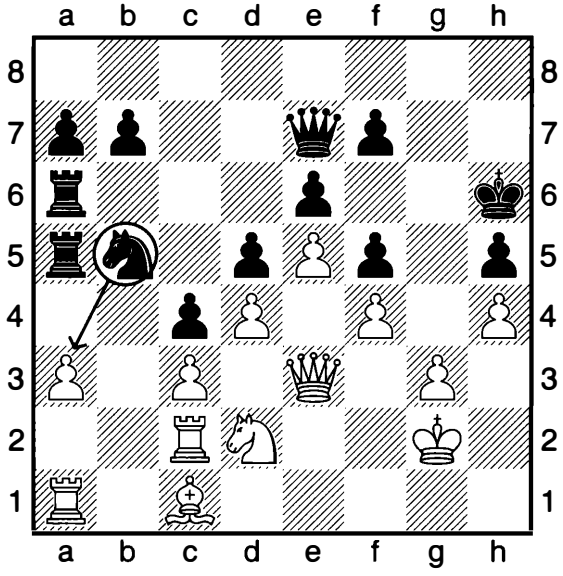
6. White captures on **d5** with his Knight on **c3**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



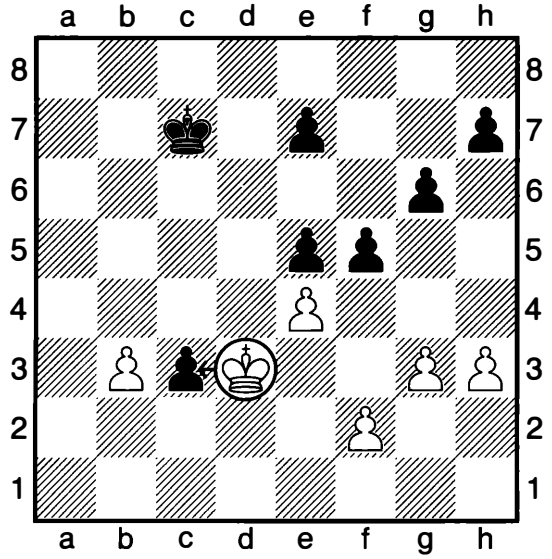
7. Black captures on **h3** with his Bishop on **c8**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



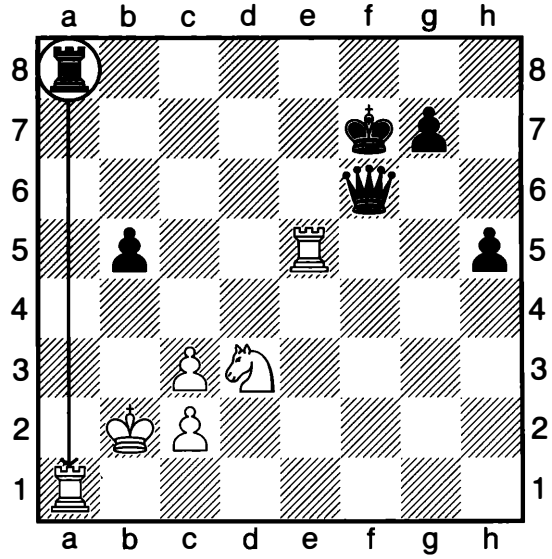
8. Black captures on **a3** with his Knight on **b5**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



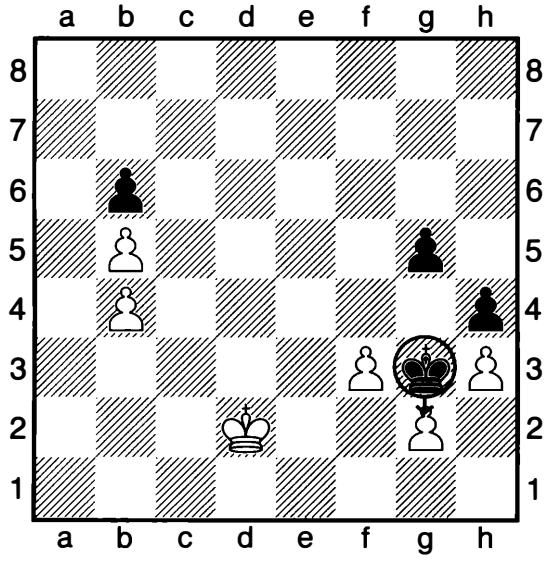
9. White captures on **c3** with his King on **d3**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



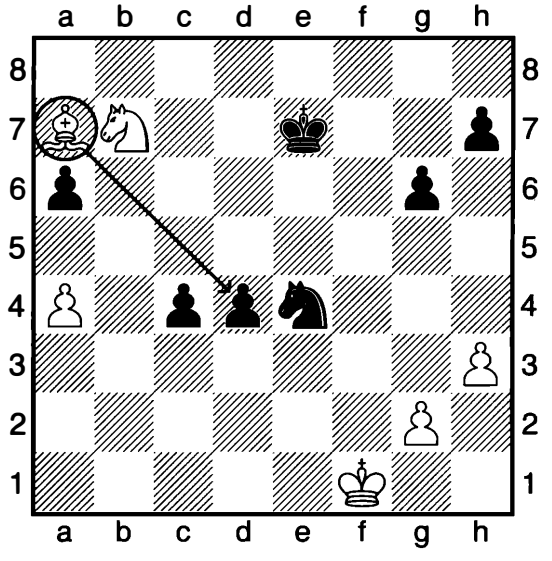
10. Black captures on **a1** with his Rook on **a8**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



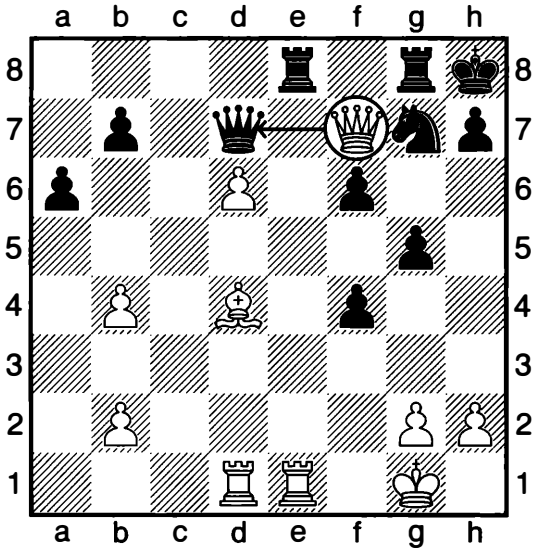
11. Black captures on **g2** with his King on **g3**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



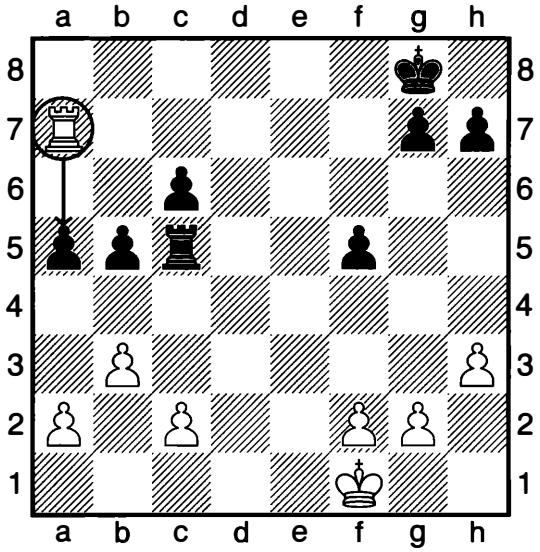
12. White captures on **d4** with his Bishop on **a7**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



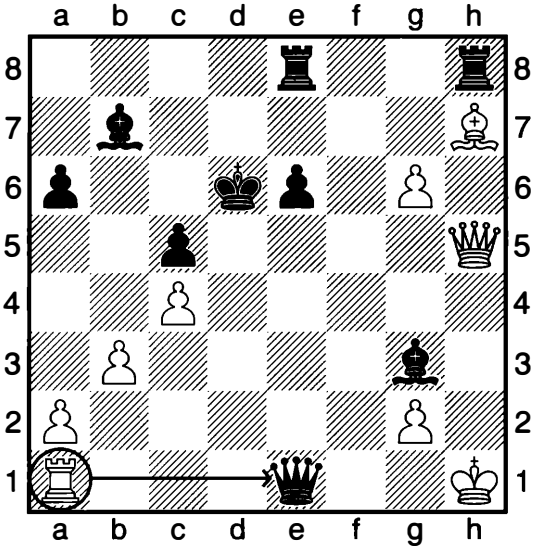
13. White captures on **d7** with his Queen on **f7**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



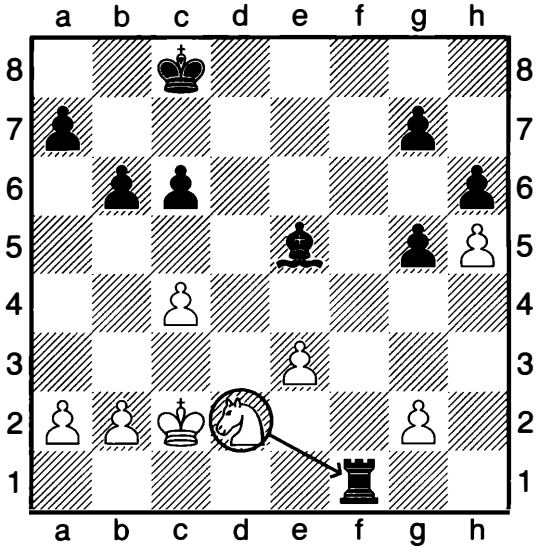
14. White captures on **a5** with his Rook on **a7**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



15. White captures on **e1** with his Rook on a1. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



16. White captures on **f1** with his Knight on **d2**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks

Training Session # 12

Recording Capture with a Pawn

This chapter is basically the extension of training session # 10 wherein we had learnt to record the movement of a Pawn. However, since the capture involves the change of 'File', it is recorded in the following order:

1. The 'File' from which the Pawn departs.

2. The symbol of capture - indicated by a small 'x'.

3. The arrival square of the Pawn after capture.

4. If Check or Checkmate, the respective symbol '+' or '#'.

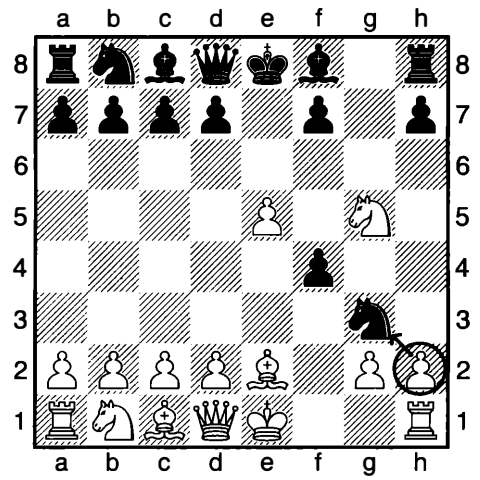
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

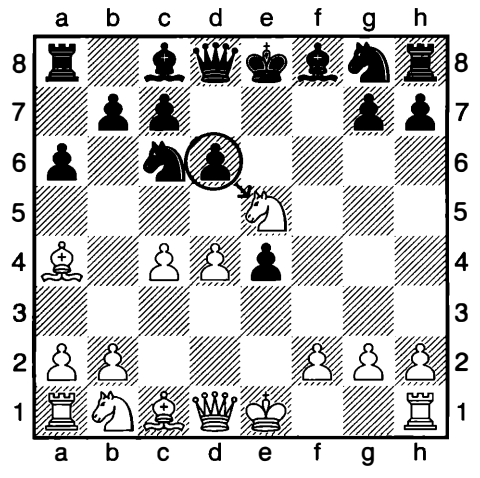
Maximum Marks for this chapter: 16



White captures on **g3** with his Pawn on **h2**. Record the Move in Chess Notation.

Answer:

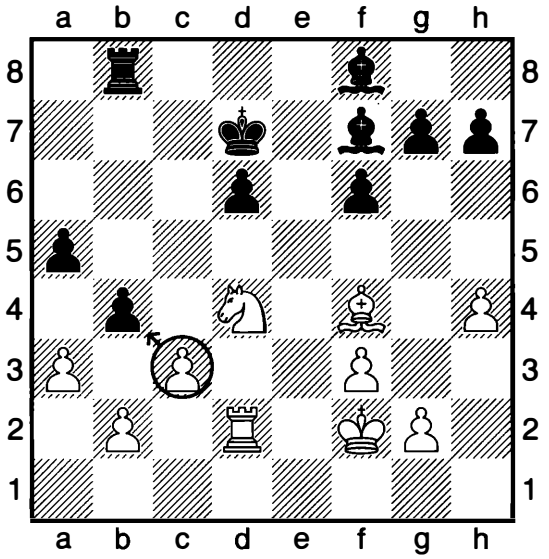
Move No.	WHITE	BLACK
1.	hxg3	



Black captures on **e5** with his Pawn on **d6**. Record the Move in Chess Notation.

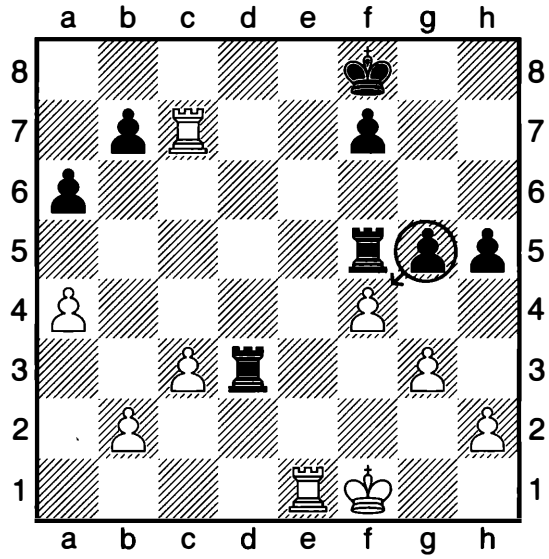
Answer:

Move No.	WHITE	BLACK
1.	dxe5	



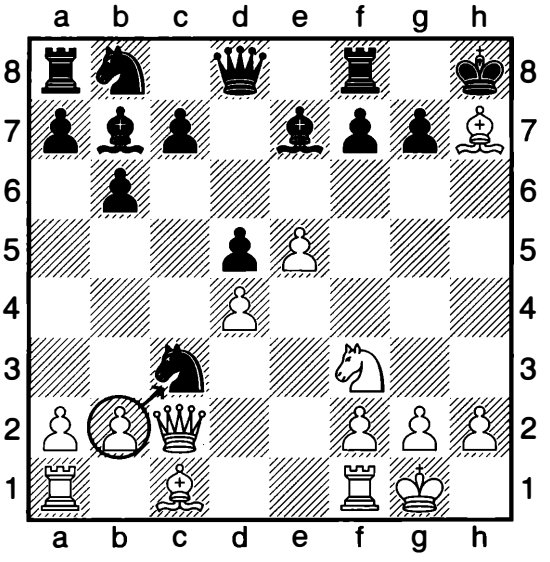
1. White captures on **b4** with his Pawn on **c3**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



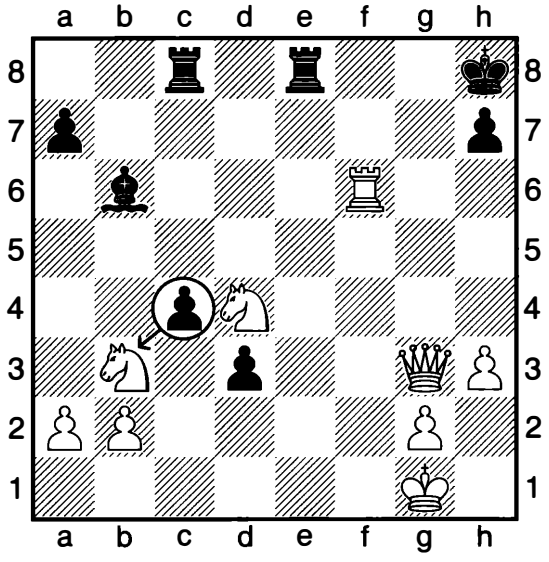
2. Black captures on **f4** with his Pawn on **g5**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



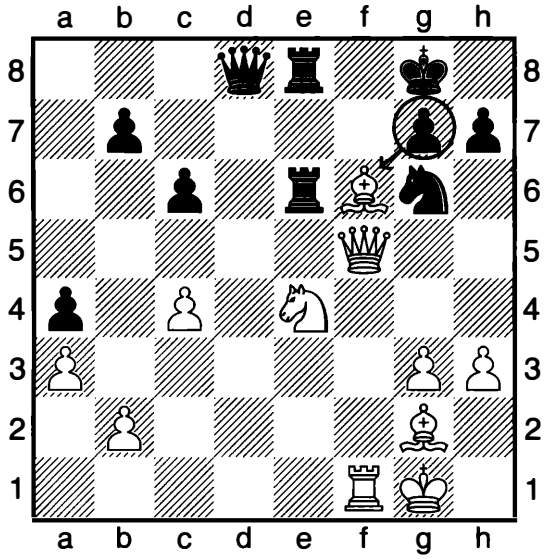
3. White captures on **c3** with his Pawn on **b2**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



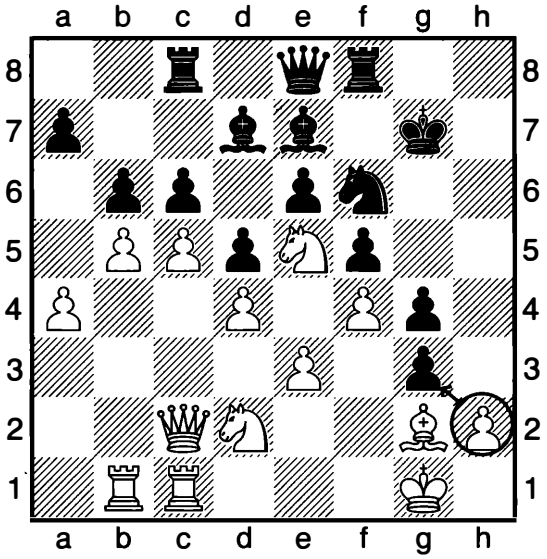
4. Black captures on **b3** with his Pawn on **c4**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



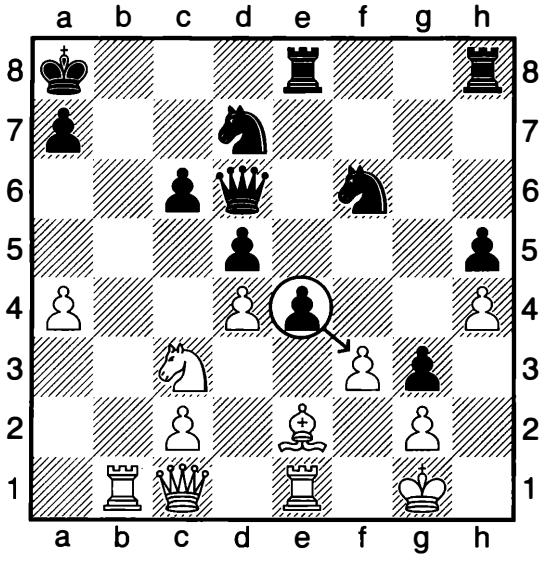
5. Black captures on **f6** with his Pawn on **g7**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



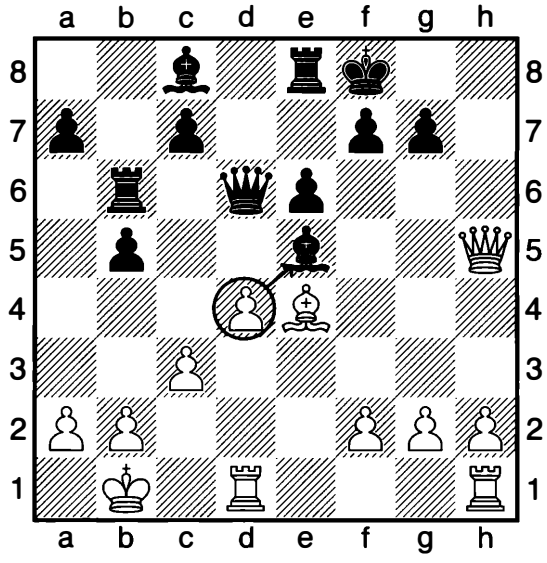
6. White captures on **g3** with his Pawn on h2. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



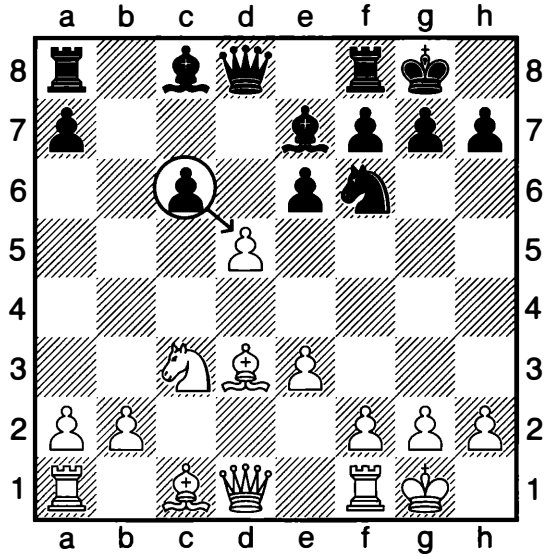
7. Black captures on **f3** with his Pawn on **e4**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



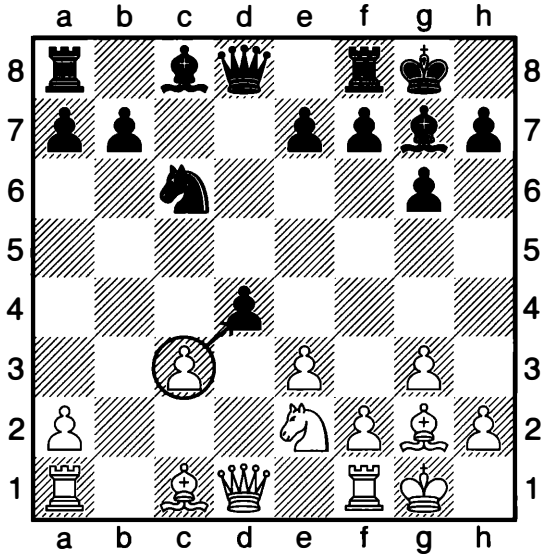
8. White captures on **e5** with his Pawn on **d4**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



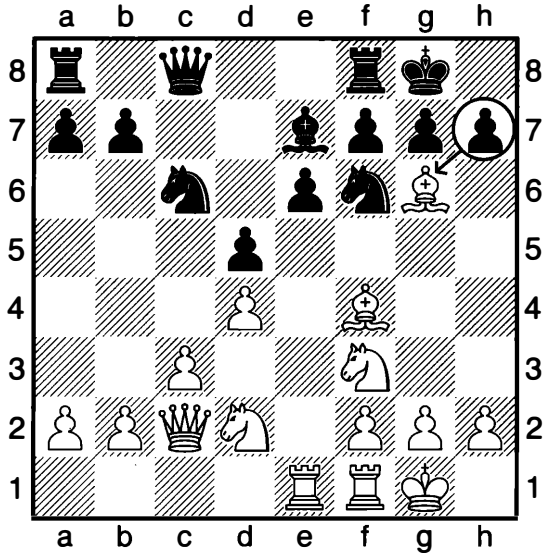
9. Black captures on **d5** with his Pawn on **c6**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



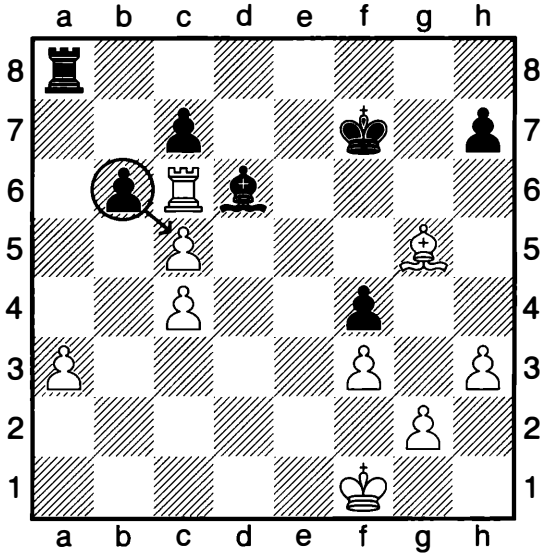
10. White captures on **d4** with his Pawn on **c3**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



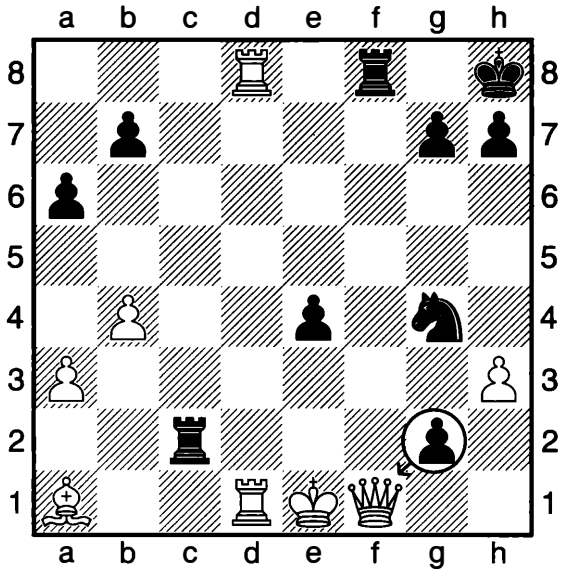
11. Black captures on **g6** with his Pawn on **h7**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



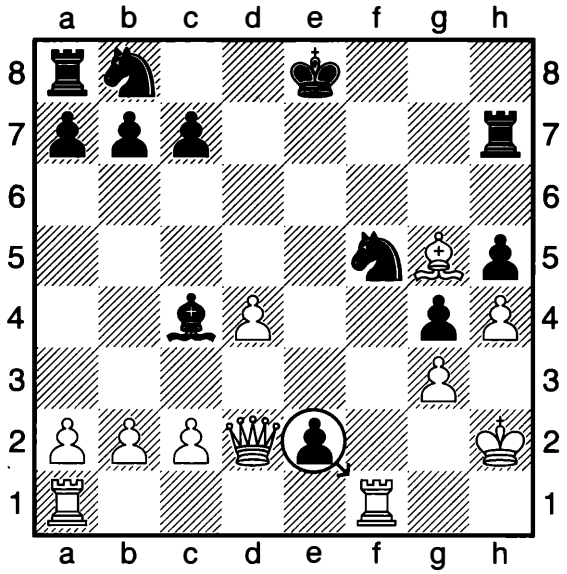
12. Black captures on **c5** with his Pawn on **b6**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



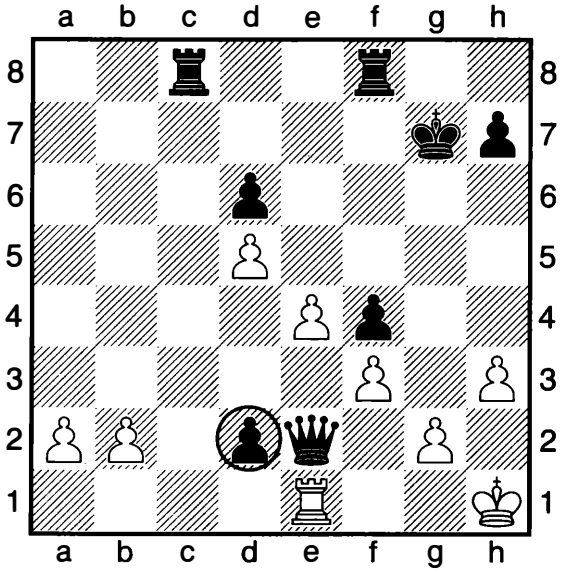
13. Black captures on **f1** with his Pawn on **g2** & promotes it to a Queen. Record the Move in Chess Notation. Make a point to add the Checkmate symbol (#).

Move No.	WHITE	BLACK	Marks



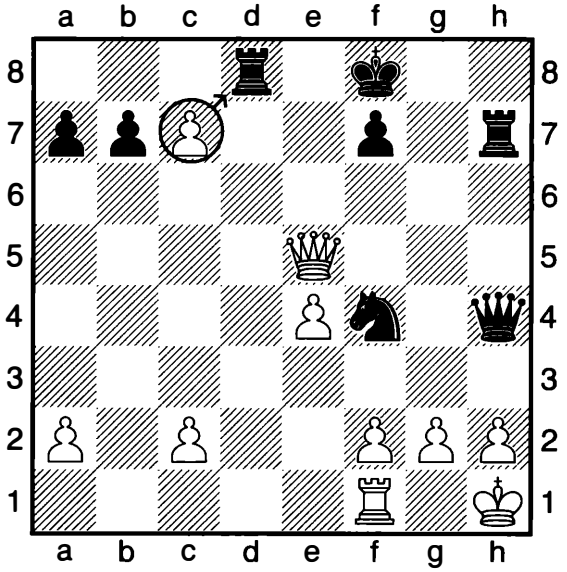
14. Black captures on **f1** with his Pawn on **e2** & promotes it to a Knight. Record the Move in Chess Notation. Make a point to add the Check symbol (+).

Move No.	WHITE	BLACK	Marks



15. Black captures on **e1** with his **d2** Pawn and promotes it to a Queen. Record the the Move in Chess Notation. Make a point to add the Check symbol (+).

Move No.	WHITE	BLACK	Marks



16. White captures on **d8** with his **c7** Pawn and promotes it to a Rook. Record the the Move in Chess Notation. Make a point to add the Check symbol (+).

Move No.	WHITE	BLACK	Marks

Training Session # 13

Recording Ambigious Moves

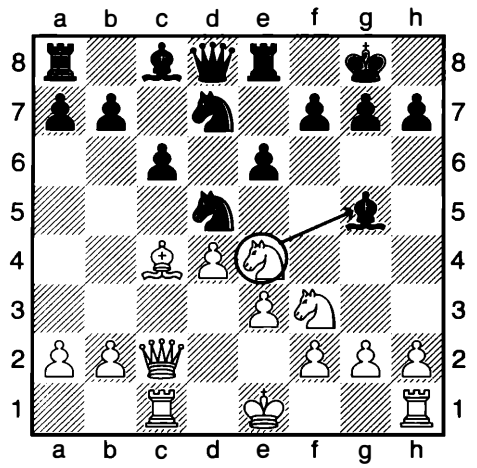
This session is the extension of previous one and here our training task is to record ambiguous moves.

Our task is now to consolidate this knowledge by solving Question. The solving method is to read the questions below each of the diagram and record its answer (in pencil only) as specified. A sample question and answer will help you in grasping the essentials very quickly.

No. of Questions: 16

Scoring Pattern: 1 for each of the correct answer

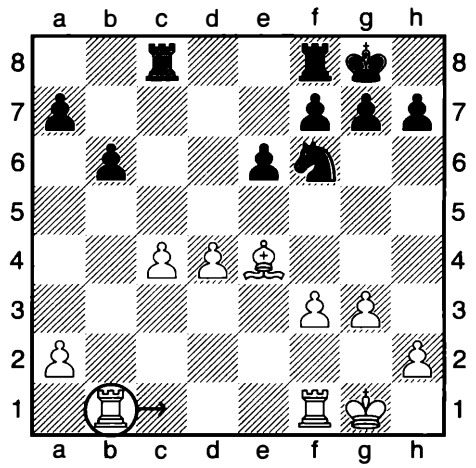
Maximum Marks: 16



White captures on **g5** with his Knight on **e4**. Record the Move in Chess Notation. (Ambiguous capture as the Knight on **f3** can also capture on **g5**)

Answer:

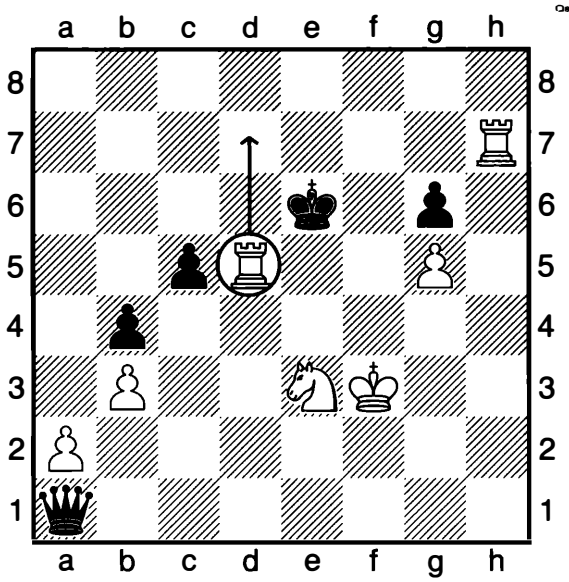
Move No.	WHITE	BLACK
1.	Nexg5	



White moves his rook on **b1** to **c1**. Record the Move in Chess Notation. (Ambiguous move as the Rook on **f1** can also move on **c1**)

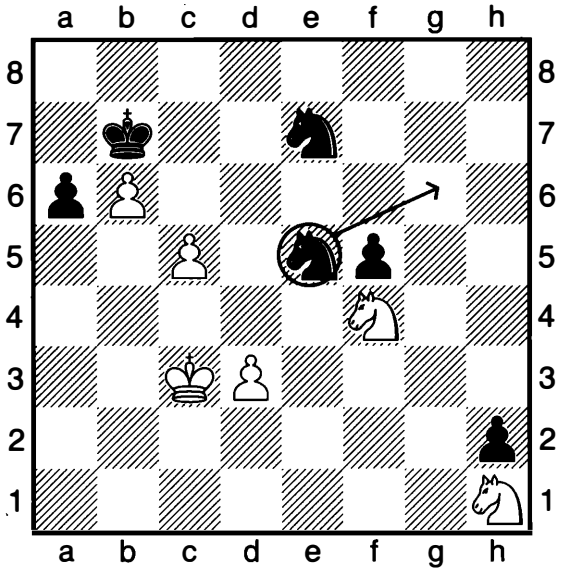
Answer:

Move No.	WHITE	BLACK
1.	...	Rbc1



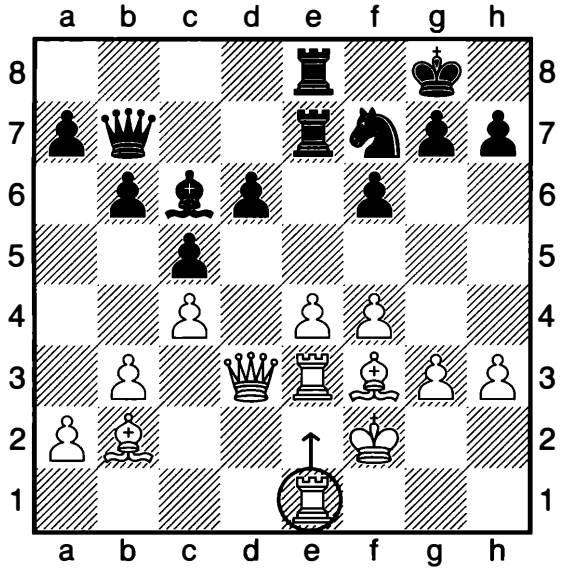
1. White moves his Rook on **d5** to **d7**.
   Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



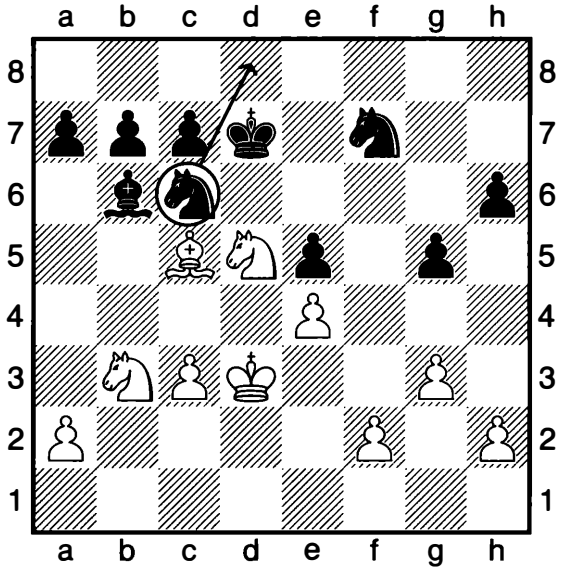
2. Black moves his Knight on **e5** to **g6**.
   Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



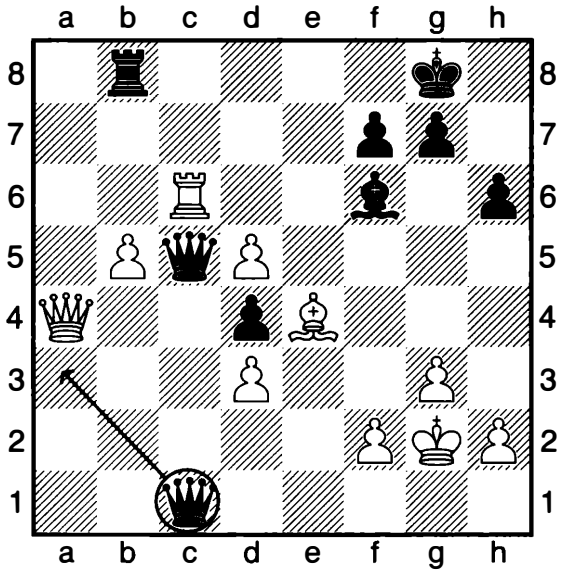
3. White moves his Rook on **e1** to **e2**.
   Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



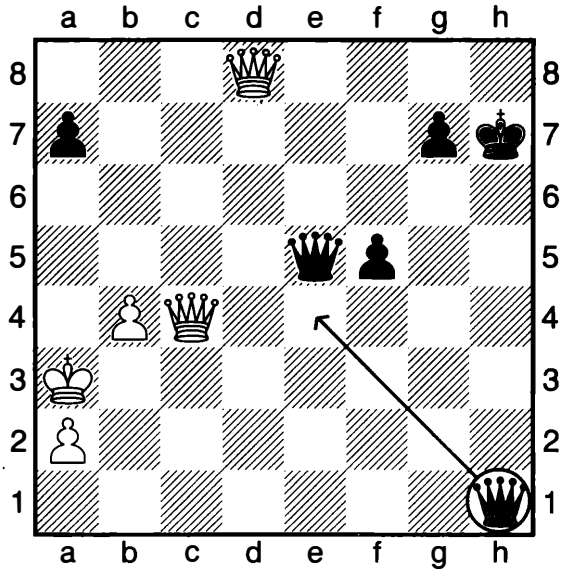
4. Black moves his Knight on **c6** to **d8**
   Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



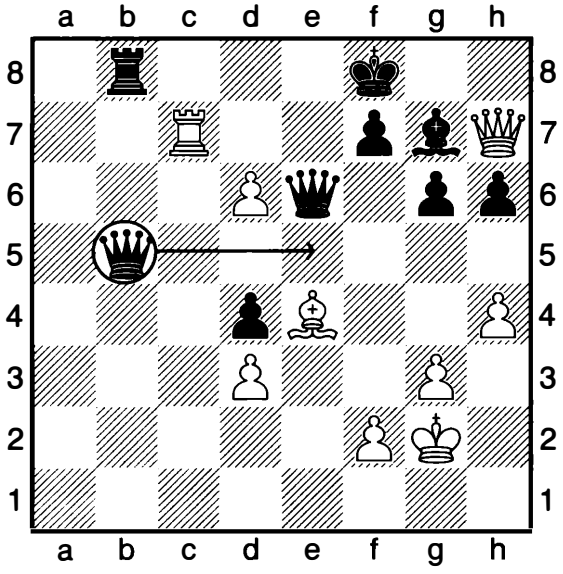
5. Black moves his **c1** Queen to **a3**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



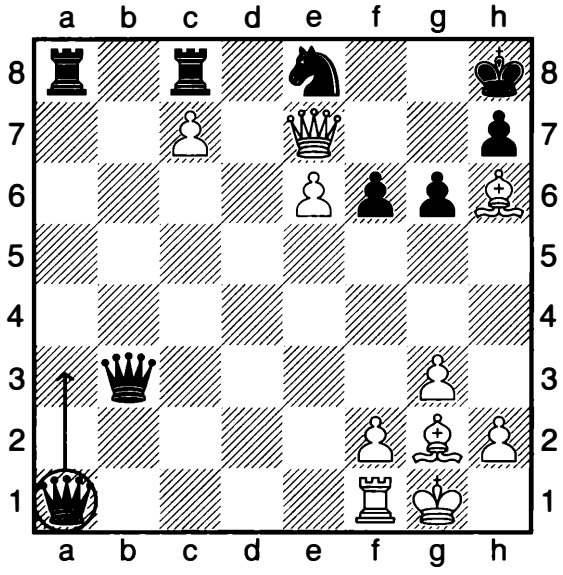
6. Black moves his Queen on **h1** to **e4**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



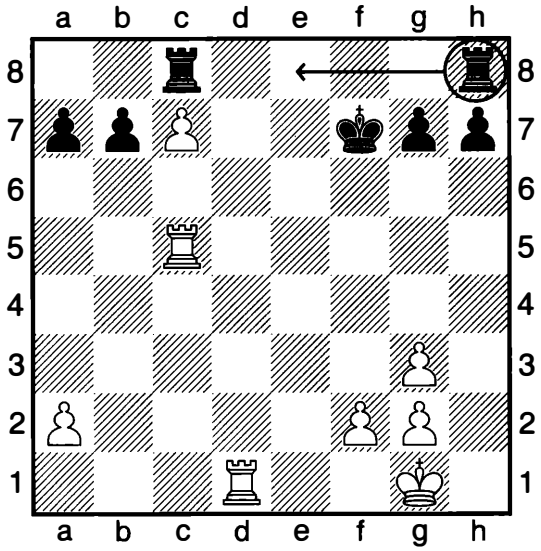
7. Black moves his Queen on **b5** to **e5**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



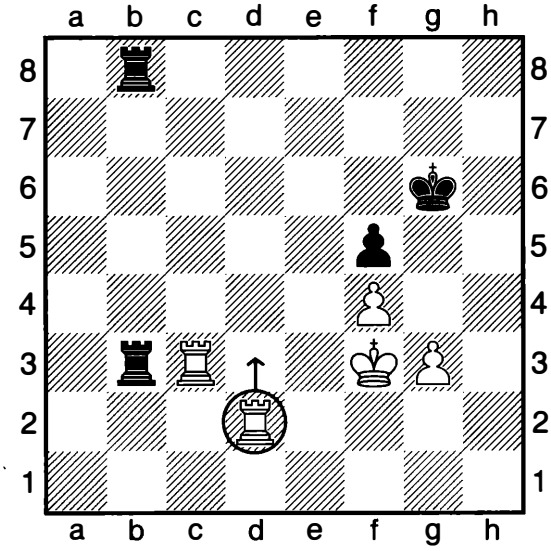
8. Black moves his Queen on **a1** to **a3**. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



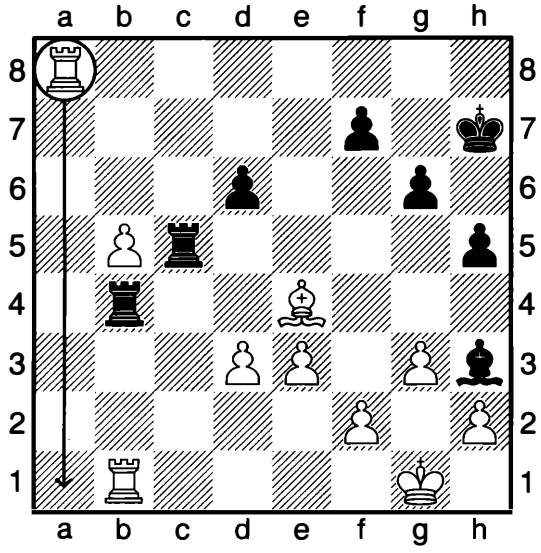
9. Black moves his Rook on **h8** to **e8**.
Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



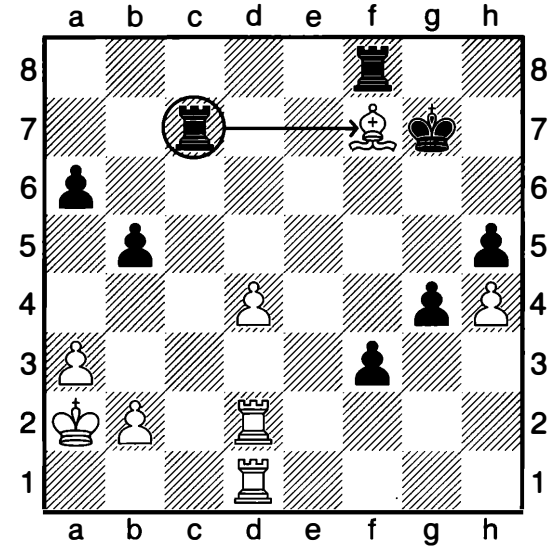
10. White moves his Rook on **d2** to **d3**.
Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



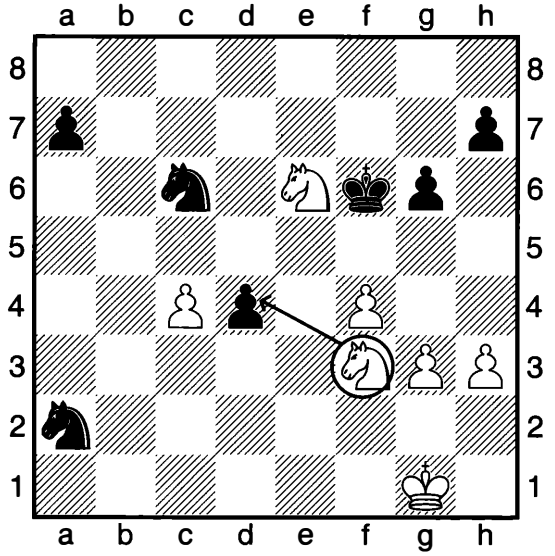
11. White moves his Rook on a8 to a1.
Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



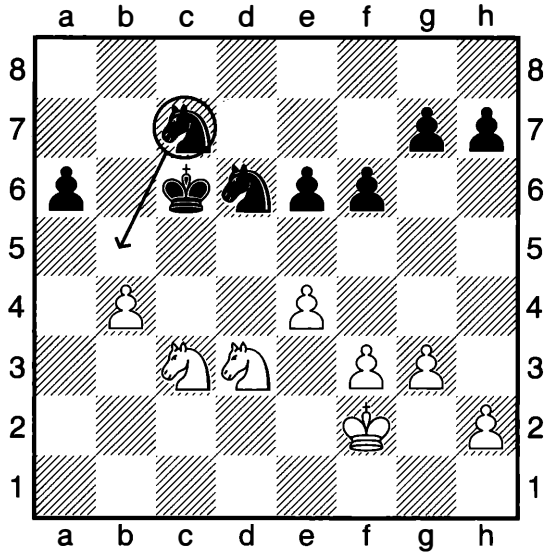
12. Black captures on f7 with his Rook on c7.
Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



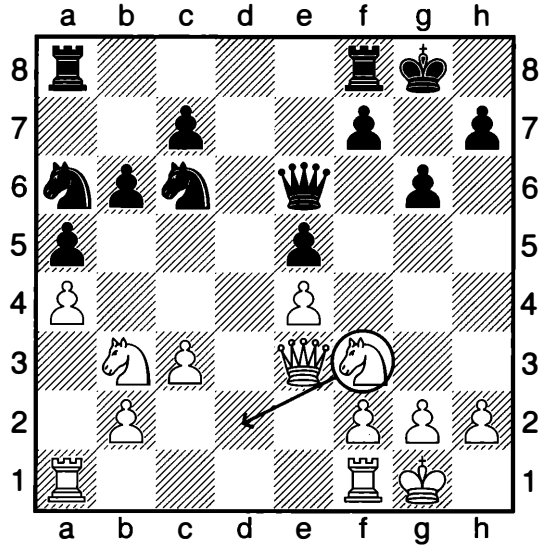
13. White captures on **d4** with his Knight on f3. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



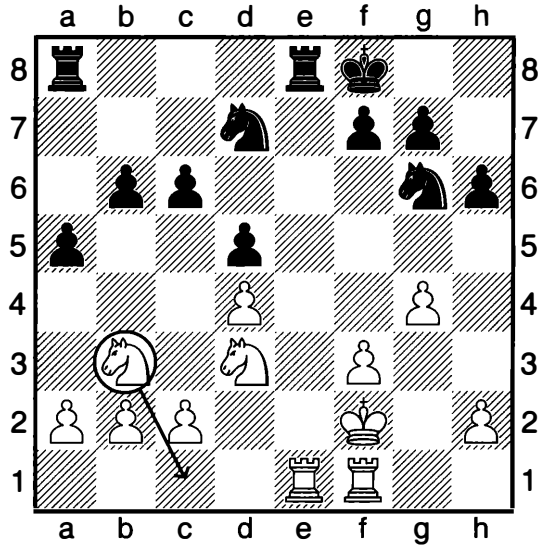
14. Black moves his Knight on **c7** to **b5**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



15. White moves his Knight on **f3** to **d2**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks



16. White moves his Knight on **b3** to **c1**. Record the move in chess notation.

Move No.	WHITE	BLACK	Marks

Training Session # 14 & 15

Playing through a Recorded Game – I & II

During the course of learning our last 6 lessons on chess notations, we have learn to identify files, ranks, square names, diagonals, symbol of pieces, method of recording the movement of pawn and pieces, capture and ambiguous moves.

We shall now consolidate our knowledge by going through a recorded game. The method of solving this chapter is as under:

1. You are required to play through the recorded game on a chessboard
2. After certain number of moves (say, or example at the end 5/10/15 moves), you will be have 2-diagrams:
   a. One diagram which exactly pertains to the position
   b. One diagram which is erroneous.
   c. You will be required to compare your board position and find out which of the two diagram is correct and is matching.

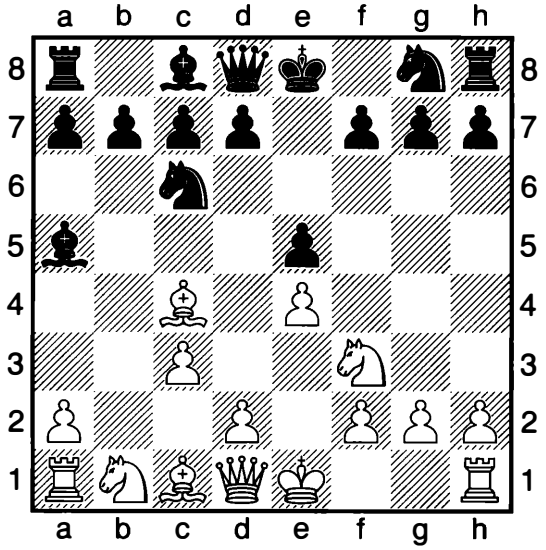
A sample question and answer will help you in grasping the essentials very quickly:

No. of questions: 16
Scoring Pattern: 1 Mark for each correct answer
Maximum Marks for this chapter: 16

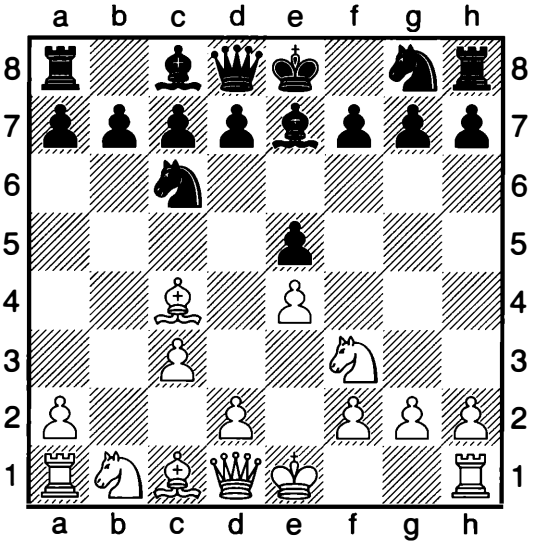
Anderssen Adolf - Mayet Carl Berlin, 1851

Move No.	White	Black
1	e4	e5
2	Nf3	Nf6
3	Bc4	Bc5
4	b4	Bxb4
5	c3	Ba5

Question: After Black's 5th move, which of the following two diagrams confirms to your board position?



(A)



(B)

Answer: Diagram A

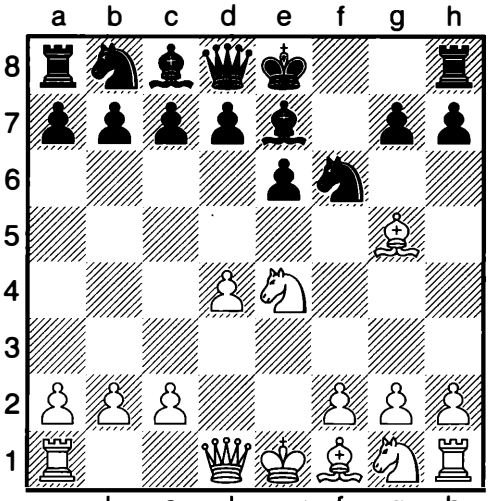
(Please note that in digram B, the Bishop is on Be7

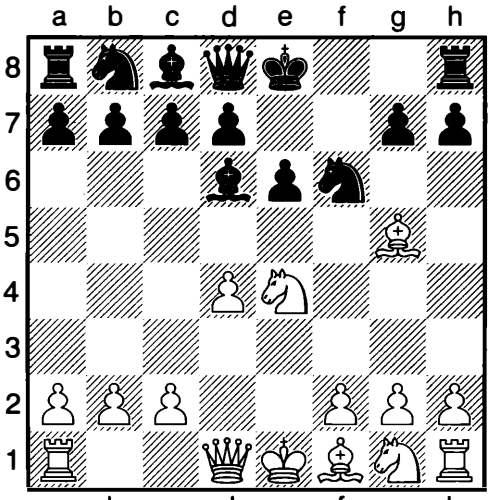
Lasker,Ed - Thomas,G
London, 1912

Move No.	White	Black
1	d4	f5
2	e4	fxe4
3	Nc3	Nf6
4	Bg5	e6
5	Nxe4	Be7

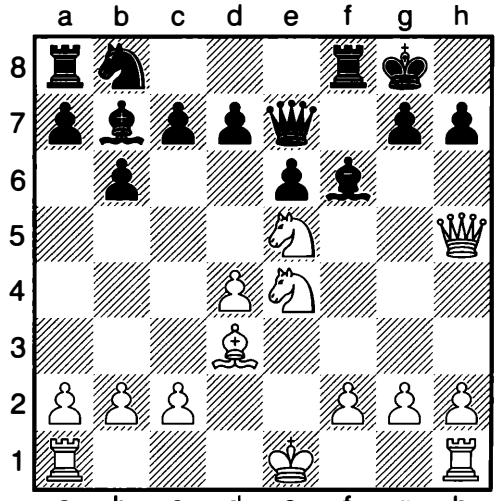
Move No.	White	Black
6	Bxf6	Bxf6
7	Nf3	0–0
8	Bd3	b6
9	Ne5	Bb7
10	Qh5	Qe7

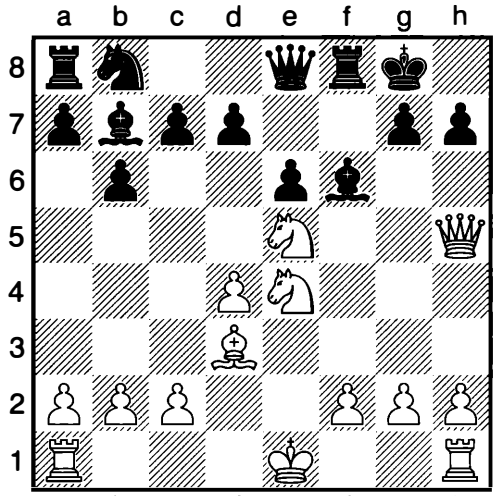
1. After Black's 5th move which of the following two diagrams confirm your board position?





2. After Black's 10th move which of the following two diagrams confirm your board position?

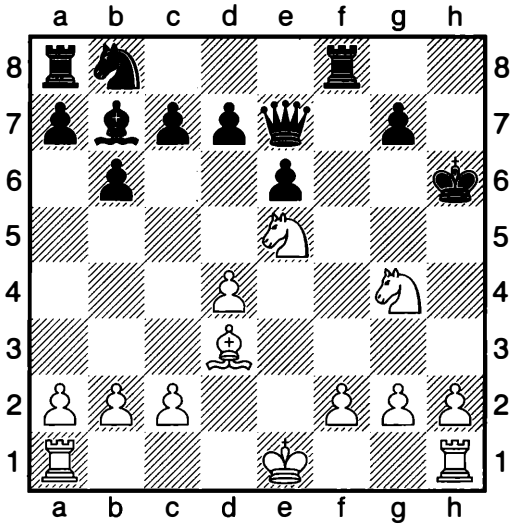


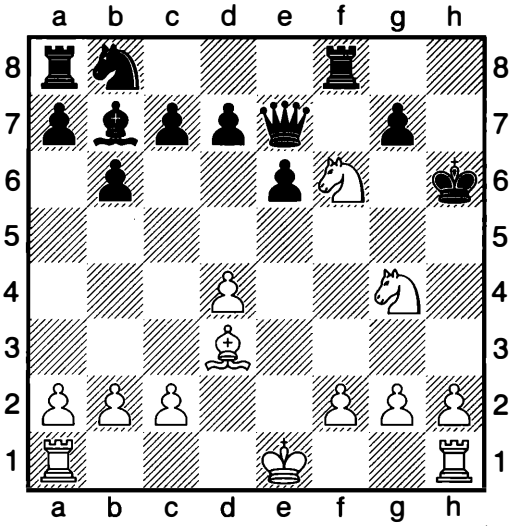


Move No.	White	Black
11	Qxh7+!!	Kxh7
12	Nxf6+	Kh6
13	Neg4+	

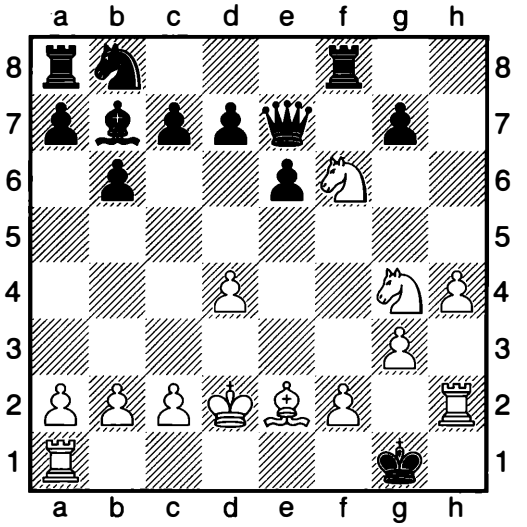
Move No.	White	Black
13	...	Kg5
14	h4+	Kf4
15	g3+	Kf3
16	Be2+	Kg2
17	Rh2+	Kg1
18	Kd2#	1-0

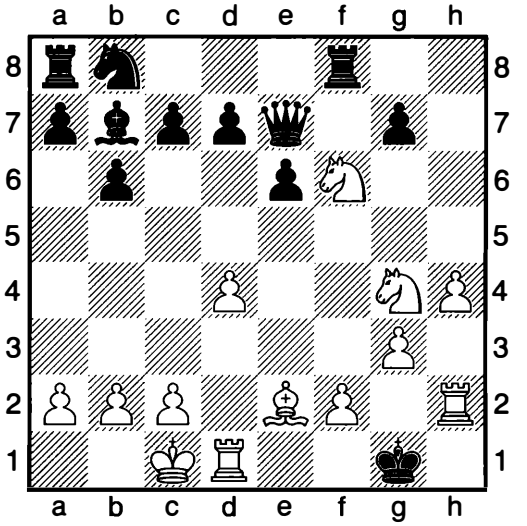
3. After White's 13th move which of the following two diagrams confirm your board position?





4. After White's 18th move which of the following two diagrams confirm your board position?



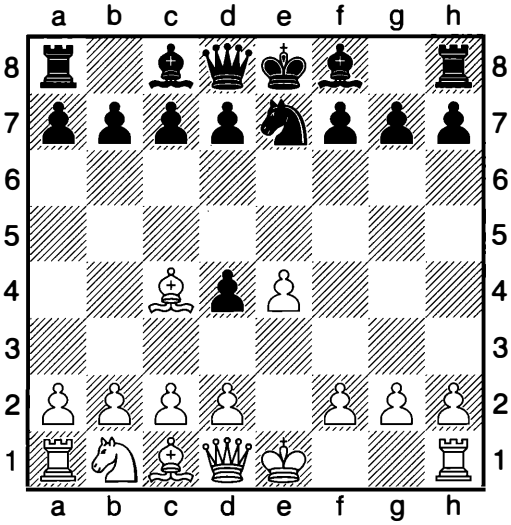


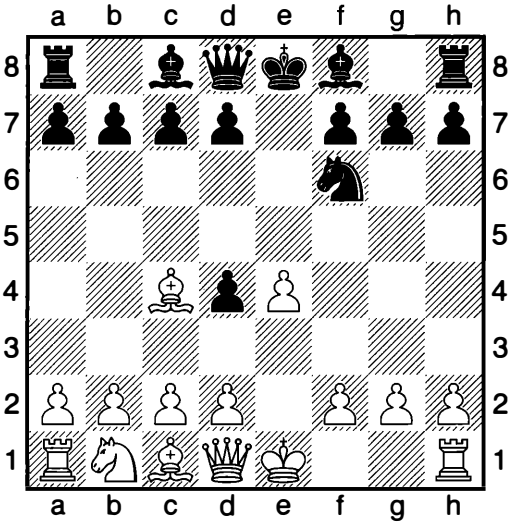
Anderssen,Adolf - Lange,Max [C61]
Breslau m2 Breslau, 1859

Move No.	White	Black
1	e4	e5
2	Nf3	Nc6
3	Bb5	Nd4
4	Nxd4	exd4
5	Bc4	Nf6

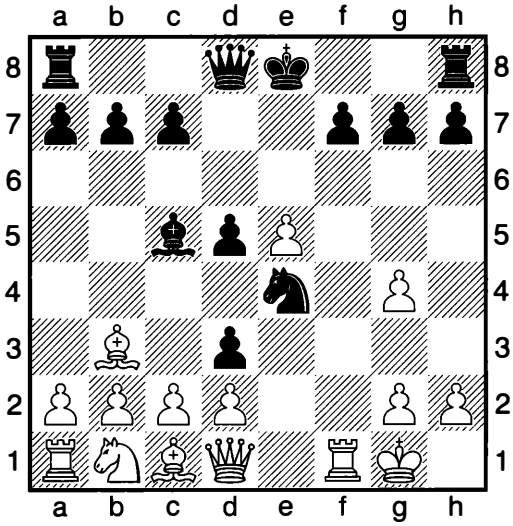
Move No.	White	Black
6	e5	d5
7	Bb3	Bg4
8	f3	Ne4
9	0-0	d3
10	fxg4	Bc5+

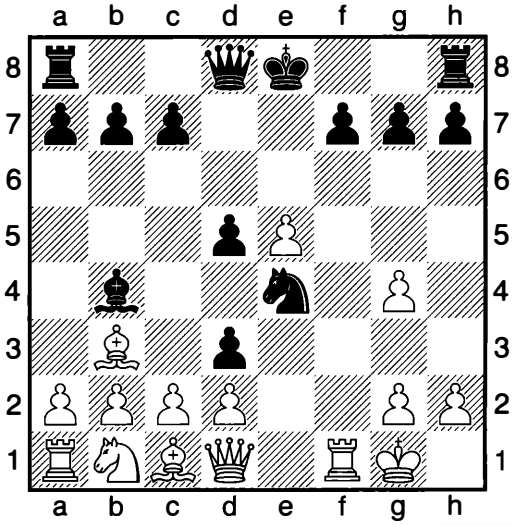
5. After Black's 5th move which of the following two diagrams confirm your board position?





6. After Black's 10th move which of the following two diagrams confirm your board position?

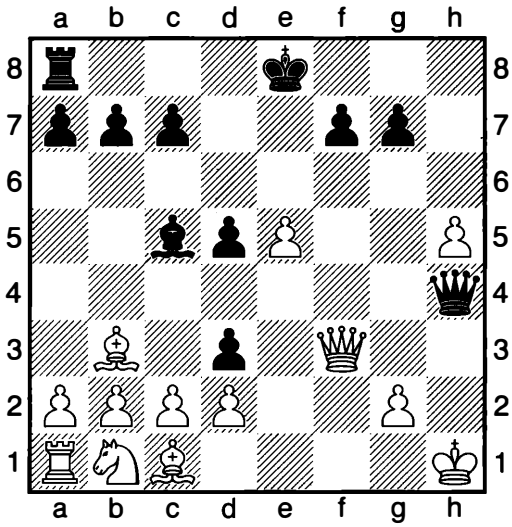


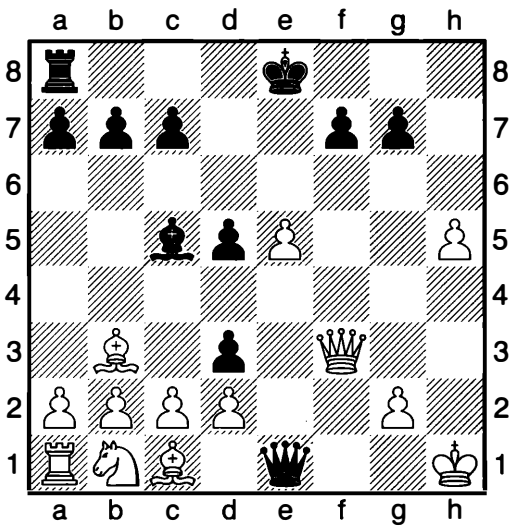


Move No.	White	Black
11	Kh1	Ng3+
12	hxg3	Qg5
13	Rf5	h5
14	gxh5	Qxf5
15	g4	Rxh5+
16	gxh5	Qe4
17	Qf3	Qh4+

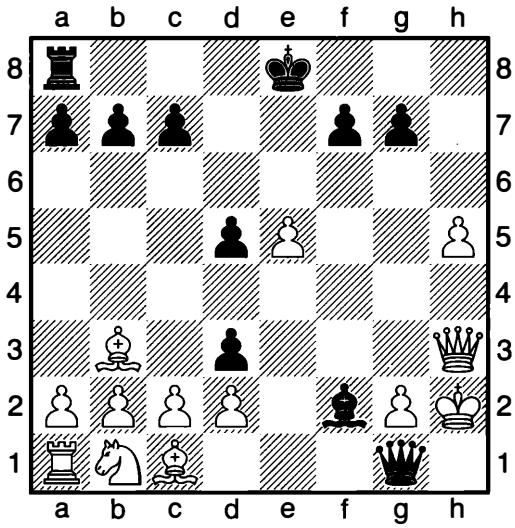
Move No.	White	Black
18	Qh3	Qe1+
19	Kh2	Bg1+
20	Kh1	Bf2+
21	Kh2	Qg1# 0-1

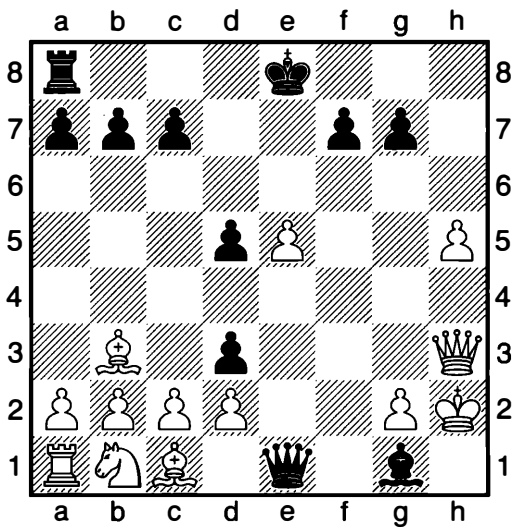
7. After Black's 17th move which of the following two diagrams confirm your board position?





8. After Black's 21st move which of the following two diagrams confirm your board position?



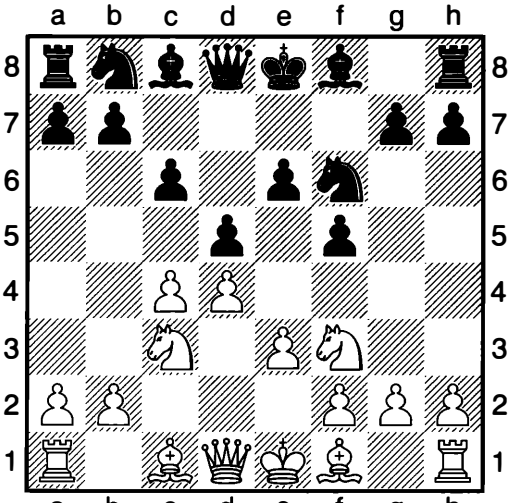


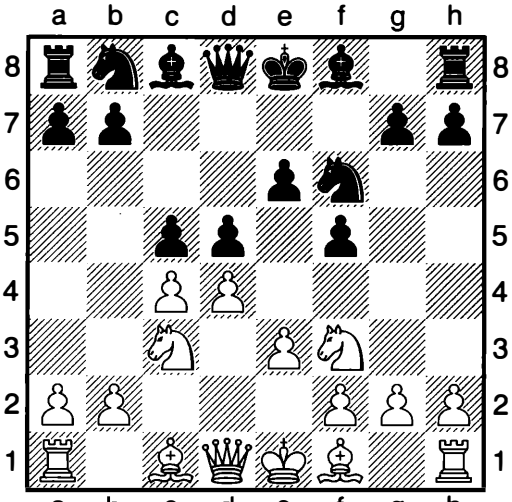
Glucksberg - Najdorf
Warsaw, 1935

Move No.	White	Black
1	d4	f5
2	c4	Nf6
3	Nc3	e6
4	Nf3	d5
5	e3	c6

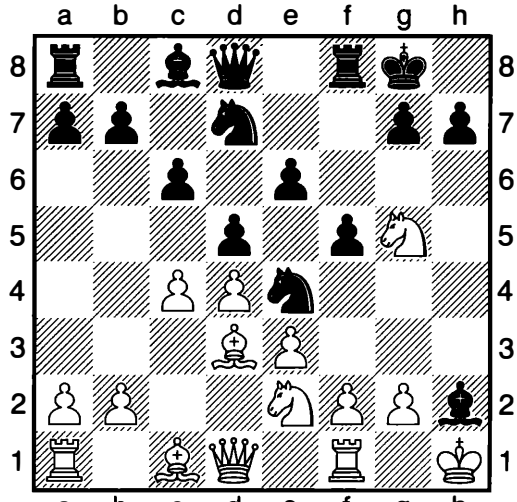
Move No.	White	Black
6	Bd3	Bd6
7	0-0	0-0
8	Ne2	Nbd7
9	Ng5	Bxh2+
10	Kh1	Ng4

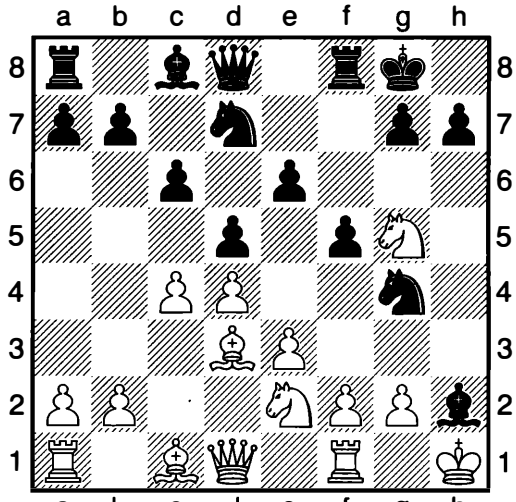
9. After Black's 5th move which of the following two diagrams confirm your board position?





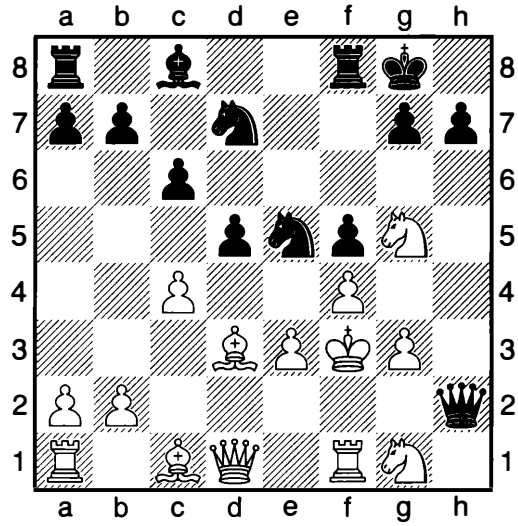
10. After Black's 10th move which of the following two diagrams confirm your board position?

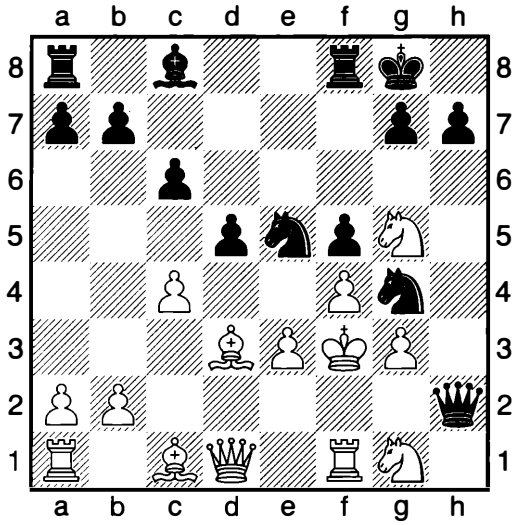




Move No.	White	Black
11	f4	Qe8
12	g3	Qh5
13	Kg2	Bg1
14	Nxg1	Qh2+
15	Kf3	e5
16	dxe5	Ndxe5+

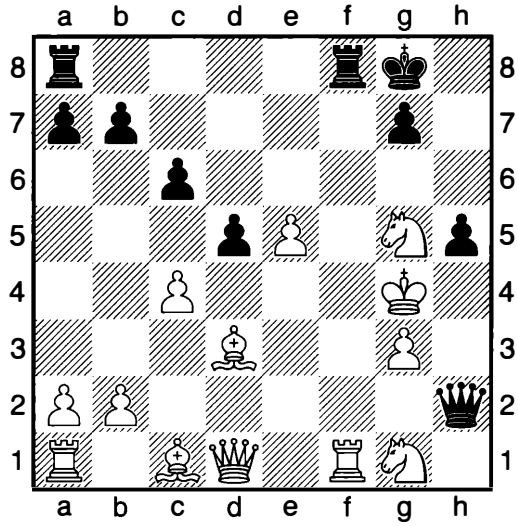
11. After Black's 16th move which of the following two diagrams confirm your board position?

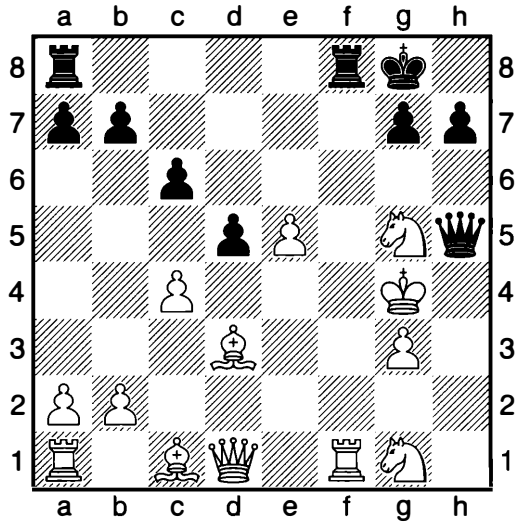




Move No.	White	Black
17	fxe5	Nxe5+
18	Kf4	Ng6+
19	Kf3	f4
20	exf4	Bg4+
21	Kxg4	Ne5+
22	fxe5	h5# 0-1

12. After Black's 22nd move which of the following two diagrams confirm your board position?



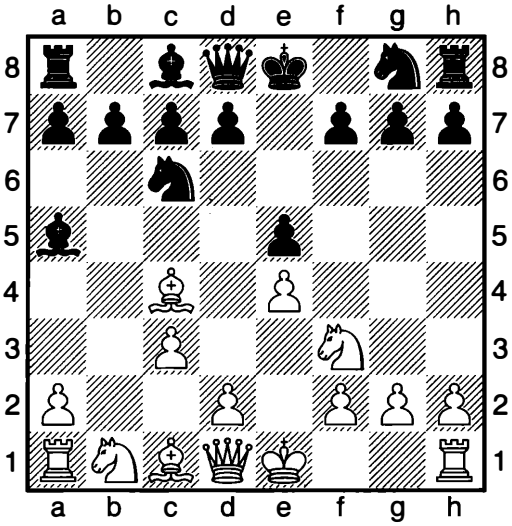


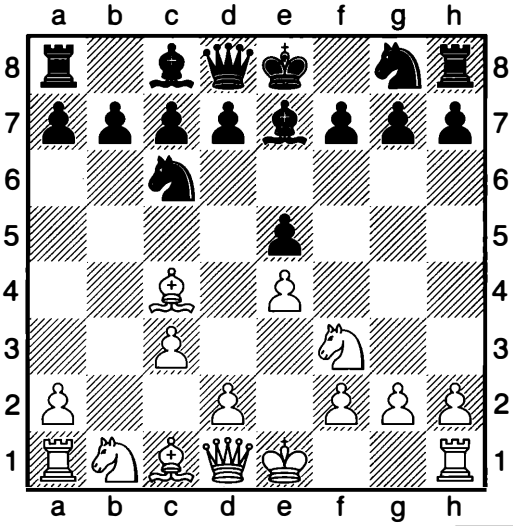
Anderssen, Adolf - Dufresne, Jean
Berlin, 1852

Move No.	White	Black
1	e4	e5
2	Nf3	Nc6
3	Bc4	Bc5
4	b4	Bxb4
5	c3	Ba5

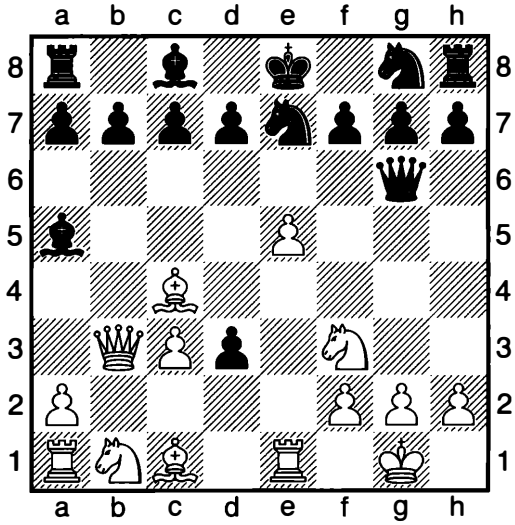
Move No.	White	Black
6	d4	exd4
7	0-0	d3
8	Qb3	Qf6
9	e5	Qg6
10	Re1	Nge7

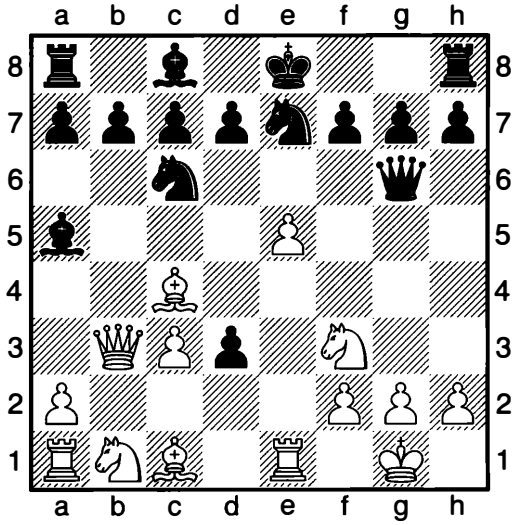
13. After Black's 5th move which of the following two diagrams confirm your board position?





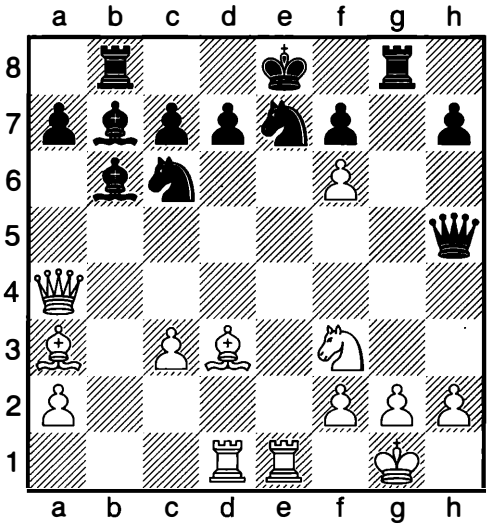
14. After Black's 10th move which of the following tw o diagrams confirm your board position?

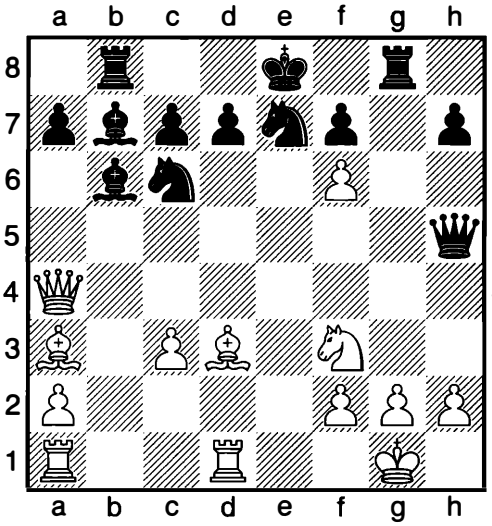




Move No.	White	Black
11	Ba3	b5
12	Qxb5	Rb8
13	Qa4	Bb6
14	Nbd2	Bb7
15	Ne4	Qf5
16	Bxd3	Qh5
17	Nf6+	gxf6
18	exf6	Rg8
19	Rad1	

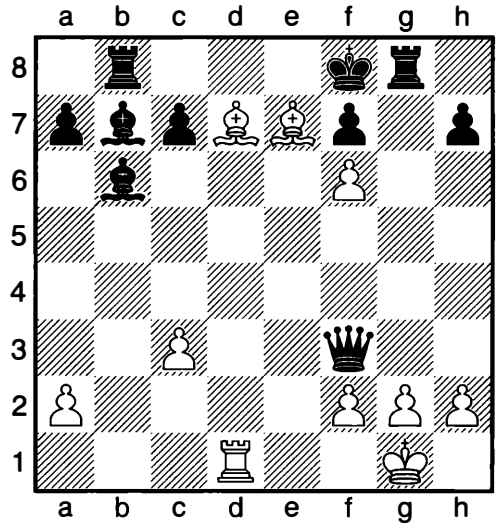
15. After White's 19th move which of the following two diagrams confirm your board position?

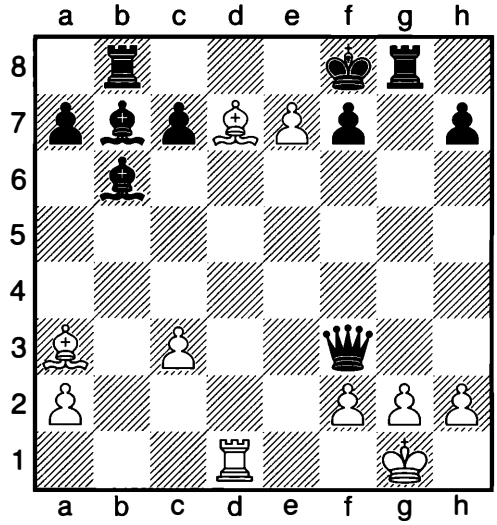




Move No.	White	Black
19	...	Qxf3
20	Rxe7+	Nxe7
21	Qxd7+	Kxd7
22	Bf5+	Ke8
23	Bd7+	Kf8
24	Bxe7#	1-0

16. After White's 24th move which of the following two diagrams confirm your board position?





Training Session # 16

Recording the Game on a Score-sheet

Now that you have done sufficient work on mastering Chess Notations, It's time to start recording the game!

I have given a pictorial representation of one of the finest games recorded in Chess history – played between the American legend, Paul Morphy (1837-1884) v/s Duke of Brunswick & Count Isouard, Paris in the year 1858.

The game culminated on move 17 with victory for White so, you will be going through 33 diagrams to record the game.

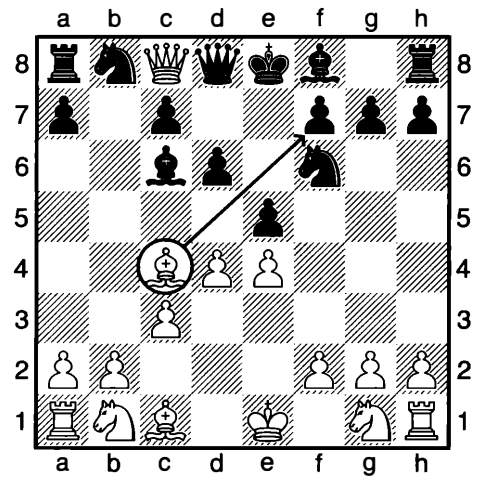
The move played by each player is shown through an arrow, which you are required to record below as well as in the score-sheet provided at the end of this chapter.

Please also make a point to record the following:

Name of the White Player:	Paul Morphy
Name of the Black Player:	Duke of Brunswick & Count Isouard
Year:	1858
Tournament:	Paris
Result:	1-0 (White wins – see page 14 of The Chess Course: 'Recording End Result)

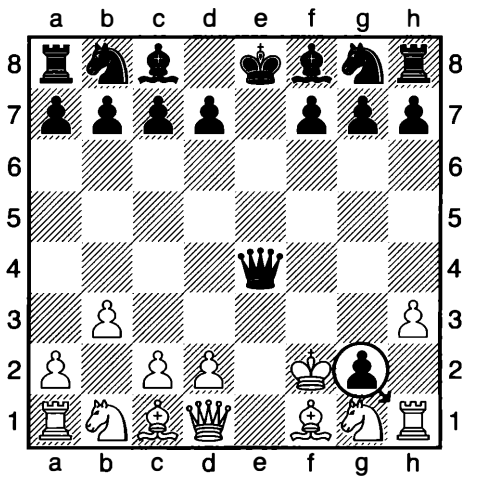
Do not forget to add the symbol for Check - '+' (To help you in judging 'Check', the King is circled). You will also be required to add the symbol for Checkmate – '#' on move 17. A sample question and answer will help you in grasping the essentials very quickly:

Notations to be recorded:	33
Scoring Pattern:	1½ for each correct notation.
Maximum Marks:	50 (Rounded-off)



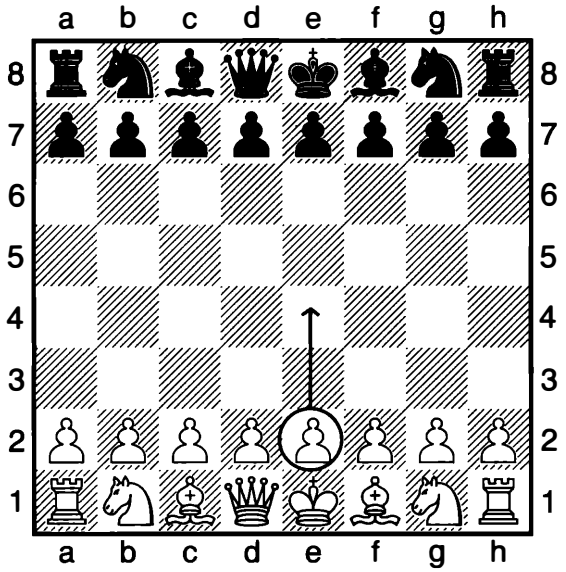
White Captures on **f7** with his Bishop on **c4**.

Move No.	WHITE	BLACK
1.	Bxf7+	



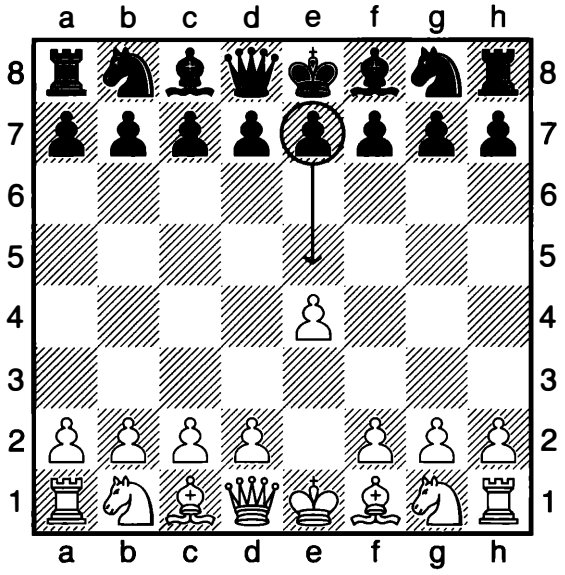
Black captures on **h1** and promotes it to a Knight to inflict Checkmate.

Move No.	WHITE	BLACK
1.	...	gxh1=N#



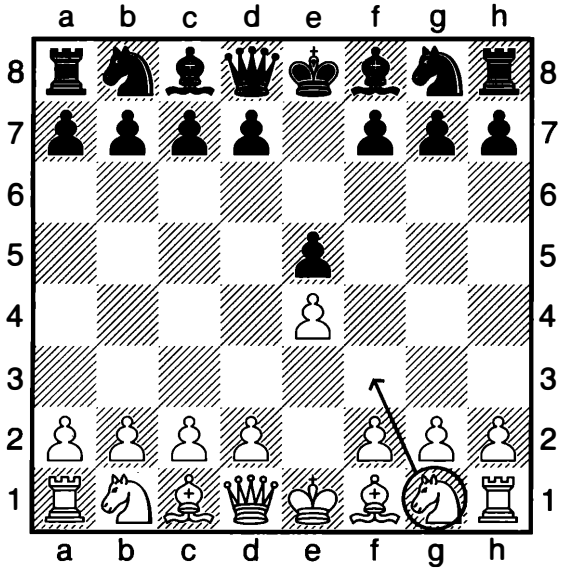
1.

Move No.	WHITE	BLACK	Marks
1			



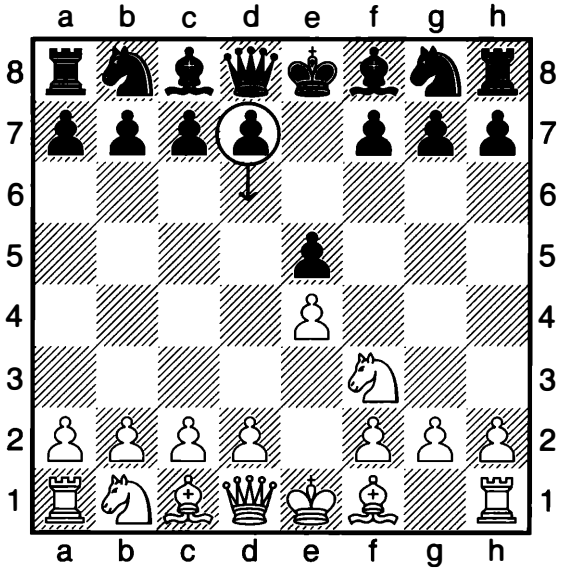
2.

Move No.	WHITE	BLACK	Marks
1	. . .		



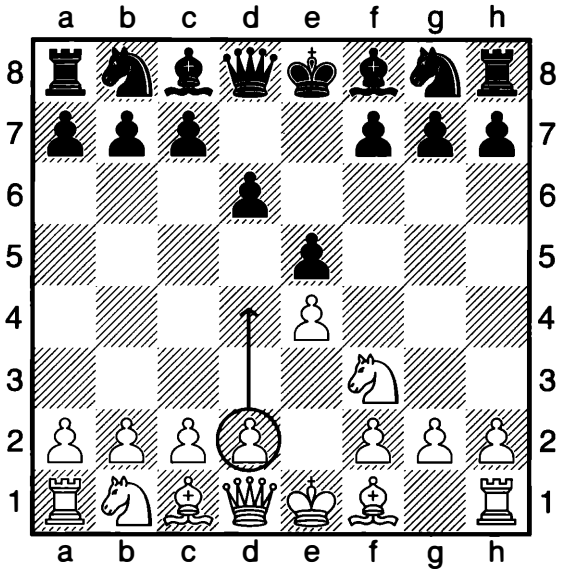
3.

Move No.	WHITE	BLACK	Marks
2			



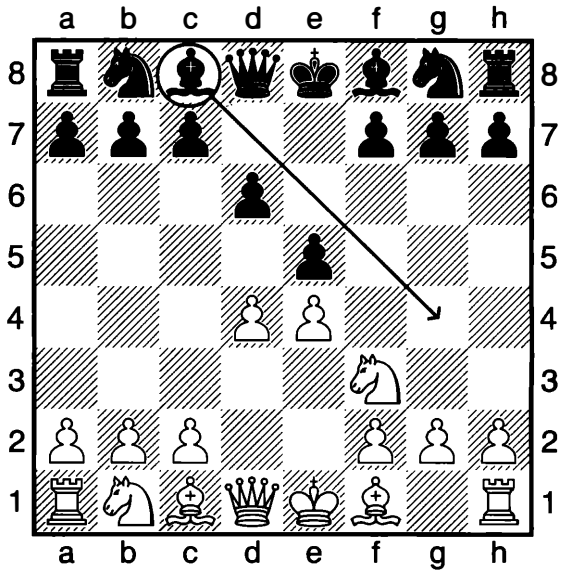
4.

Move No.	WHITE	BLACK	Marks
2	. . .		



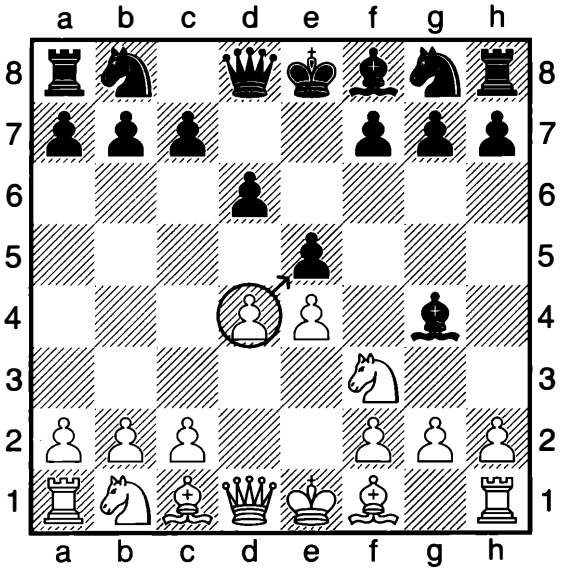
5.

Move No.	WHITE	BLACK	Marks
3			



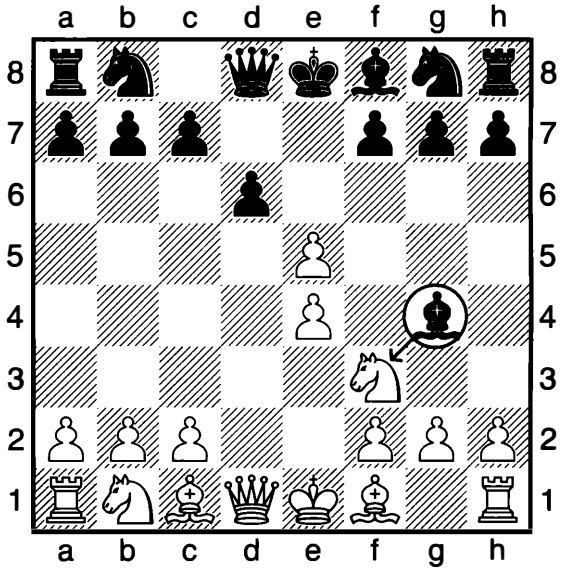
6.

Move No.	WHITE	BLACK	Marks
3	. . .		



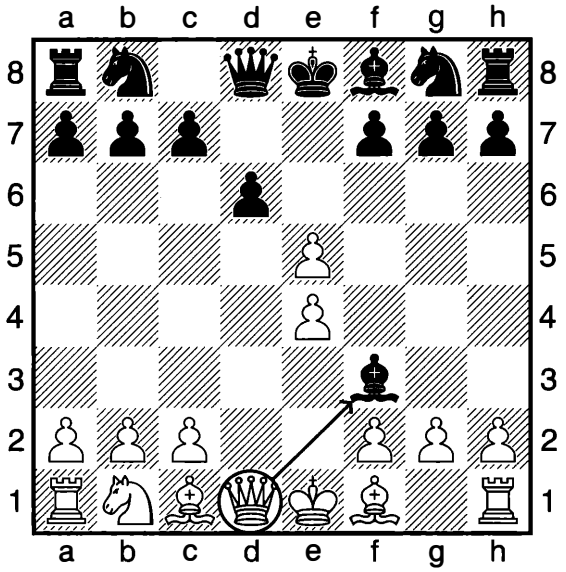
7.

Move No.	WHITE	BLACK	Marks
4			



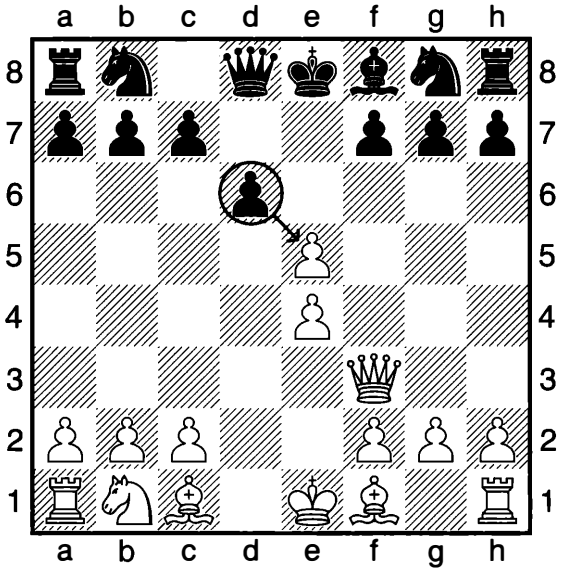
8.

Move No.	WHITE	BLACK	Marks
4	. . .		



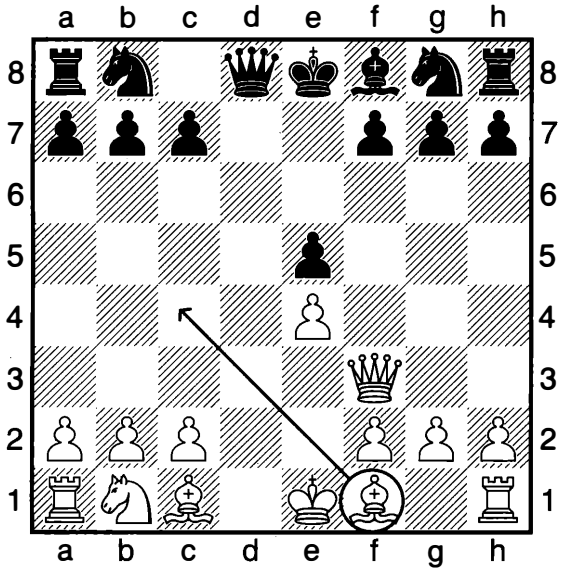
9.

Move No.	WHITE	BLACK	Marks
5			



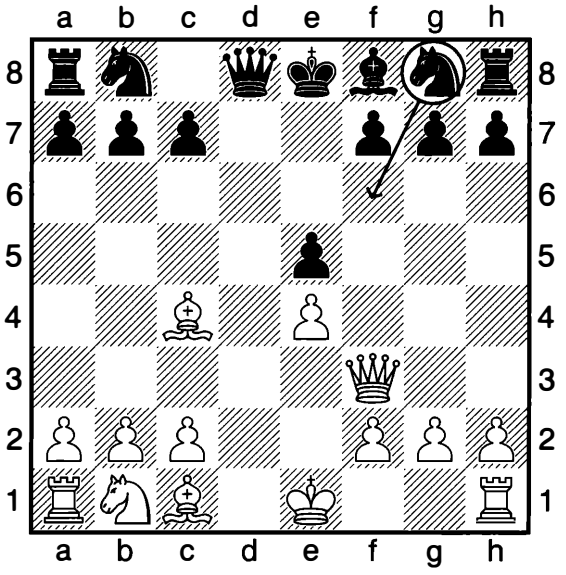
10.

Move No.	WHITE	BLACK	Marks
5	. . .		



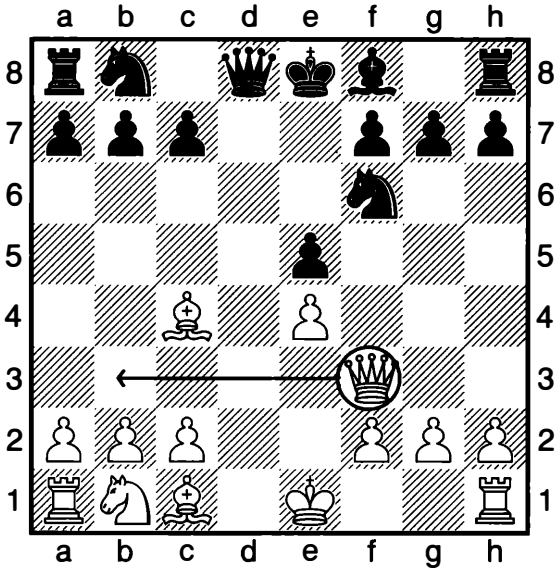
11.

Move No.	WHITE	BLACK	Marks
6			



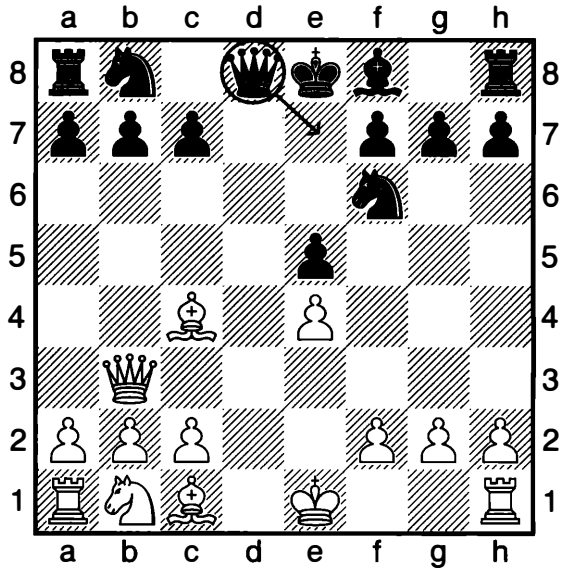
12.

Move No.	WHITE	BLACK	Marks
6	. . .		



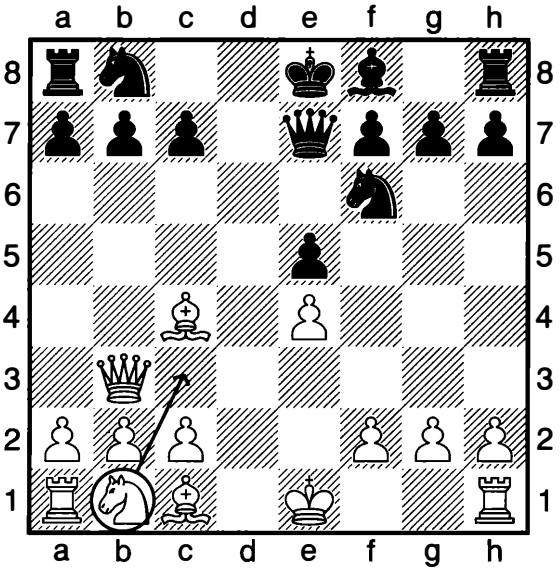
13.

Move No.	WHITE	BLACK	Marks
7			



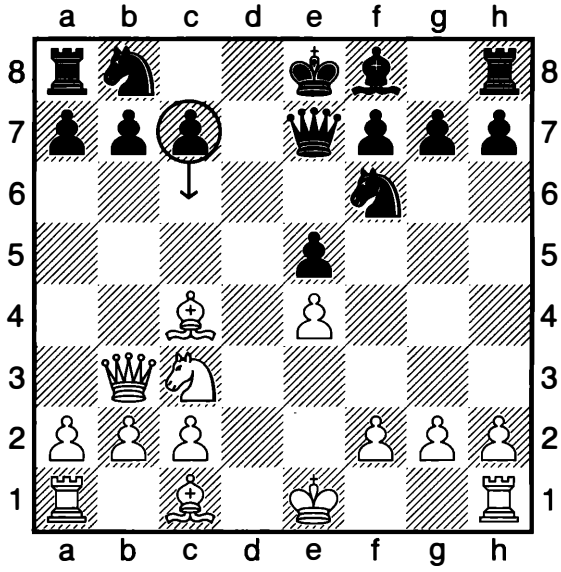
14.

Move No.	WHITE	BLACK	Marks
7	. . .		



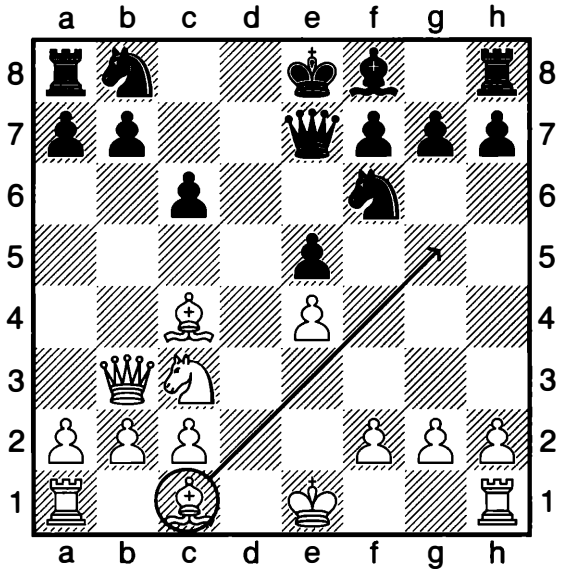
15.

Move No.	WHITE	BLACK	Marks
8			



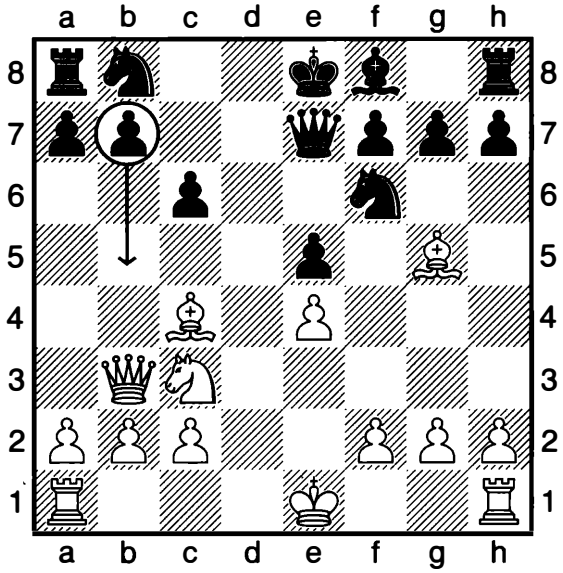
16.

Move No.	WHITE	BLACK	Marks
8	. . .		



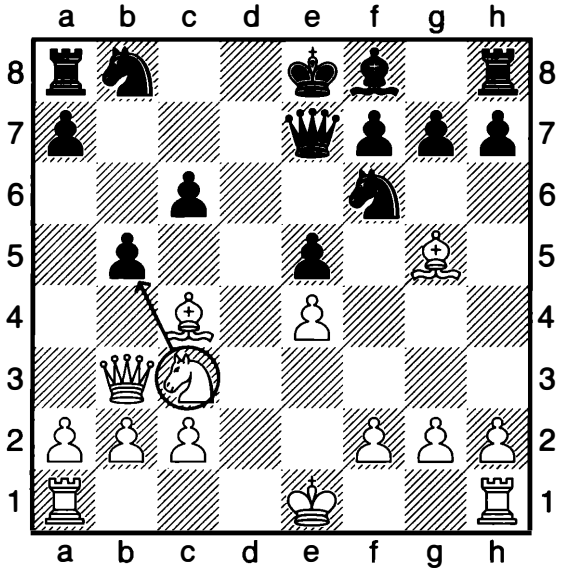
17.

Move No.	WHITE	BLACK	Marks
9			



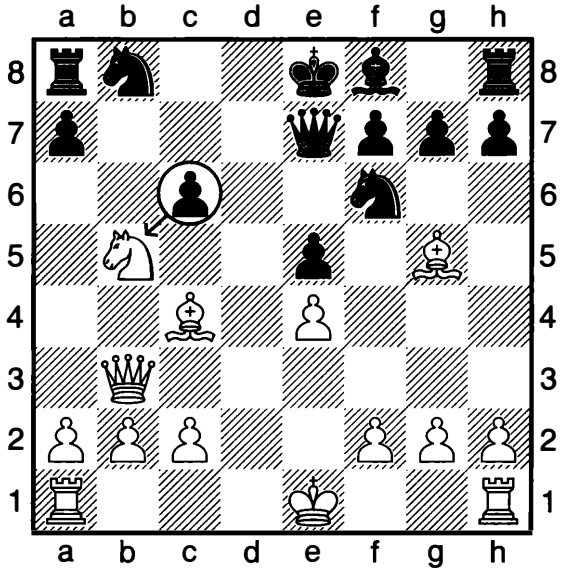
18.

Move No.	WHITE	BLACK	Marks
9	. . .		



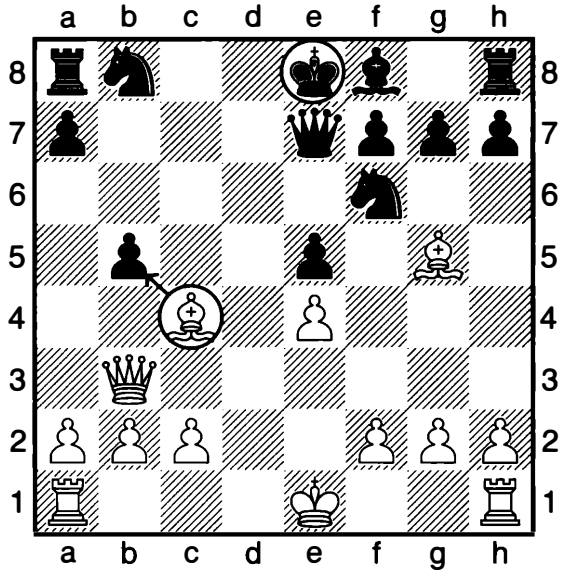
19.

Move No.	WHITE	BLACK	Marks
10			



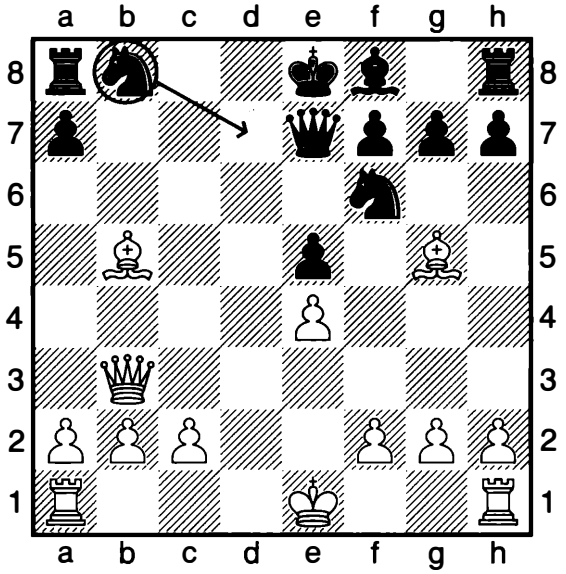
20.

Move No.	WHITE	BLACK	Marks
10	. . .		



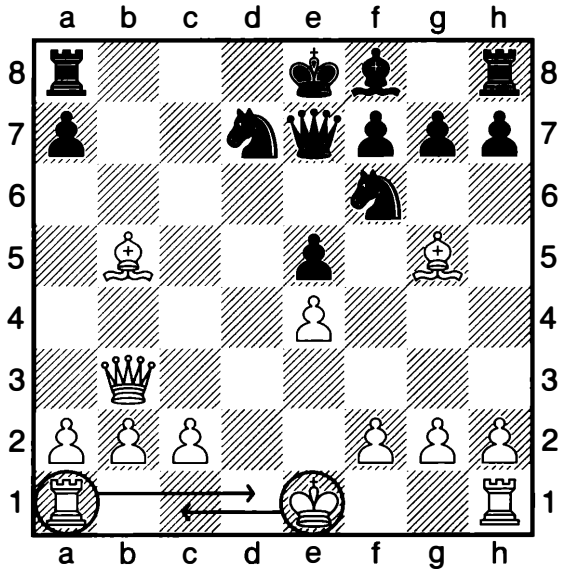
21.

Move No.	WHITE	BLACK	Marks
11			



22.

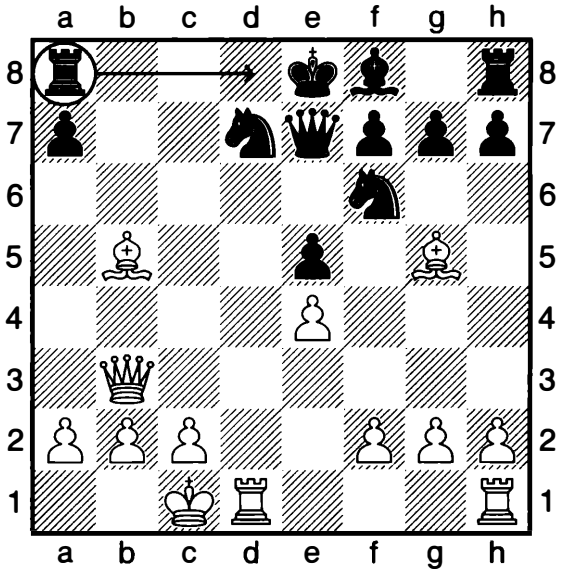
Move No.	WHITE	BLACK	Marks
11	. . .		



White Castles on the Queen side

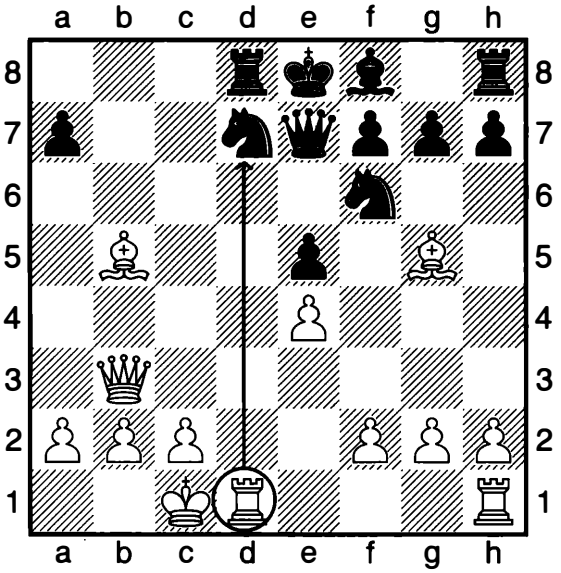
23.

Move No.	WHITE	BLACK	Marks
12	0 - 0 - 0		



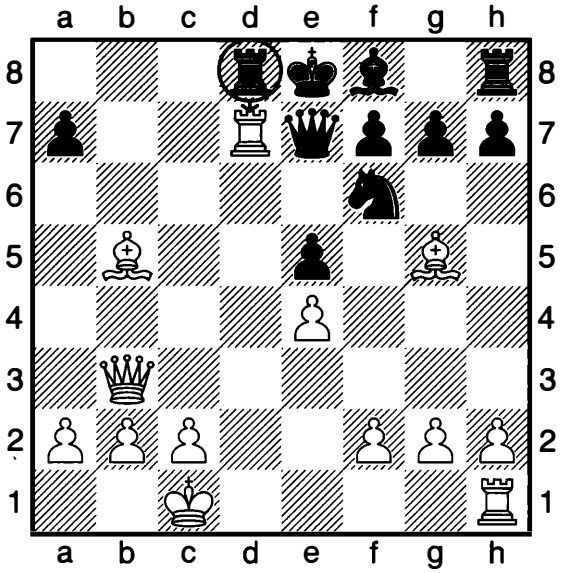
24.

Move No.	WHITE	BLACK	Marks
12	. . .		



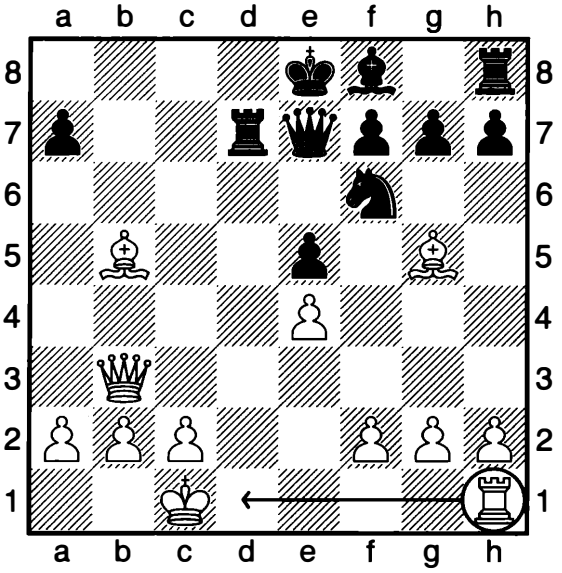
25.

Move No.	WHITE	BLACK	Marks
13			



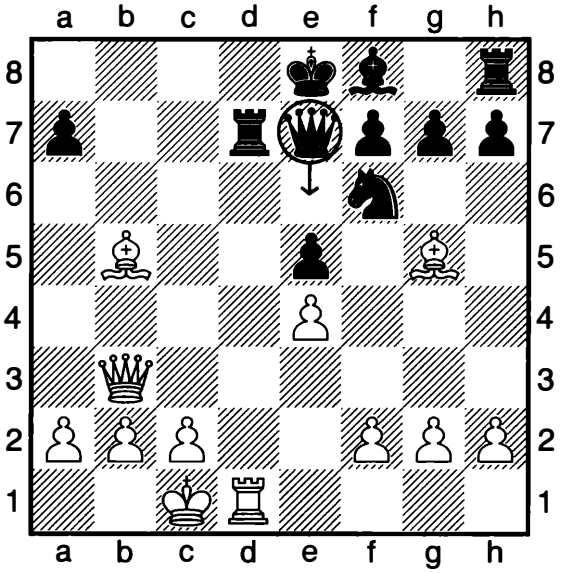
26.

Move No.	WHITE	BLACK	Marks
13	. . .		



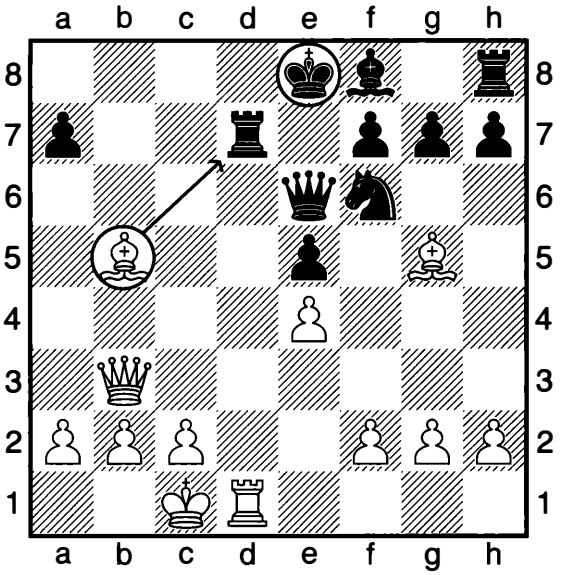
27.

Move No.	WHITE	BLACK	Marks
14			



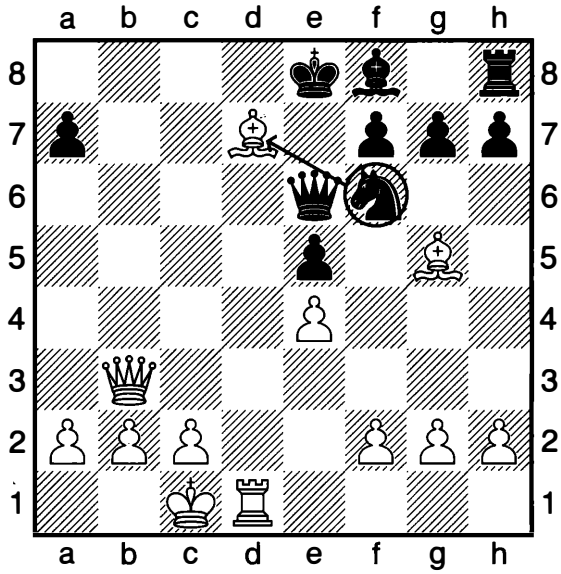
28.

Move No.	WHITE	BLACK	Marks
14	. . .		



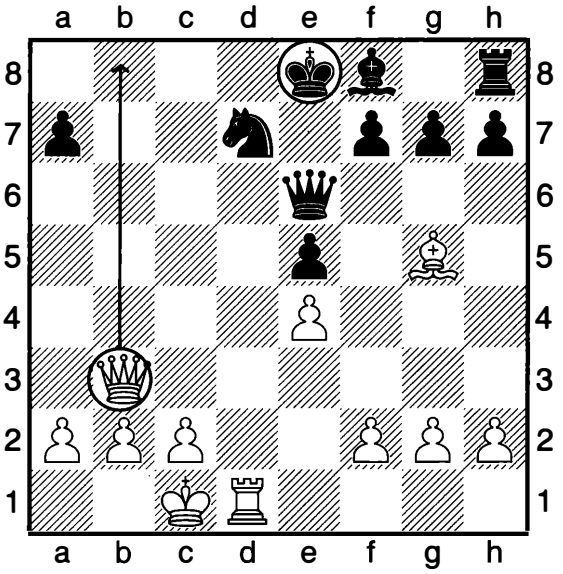
29.

Move No.	WHITE	BLACK	Marks
15			



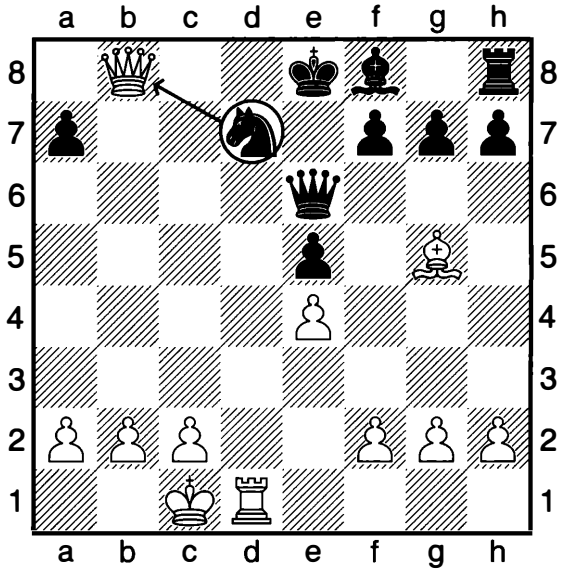
30.

Move No.	WHITE	BLACK	Marks
15	. . .		



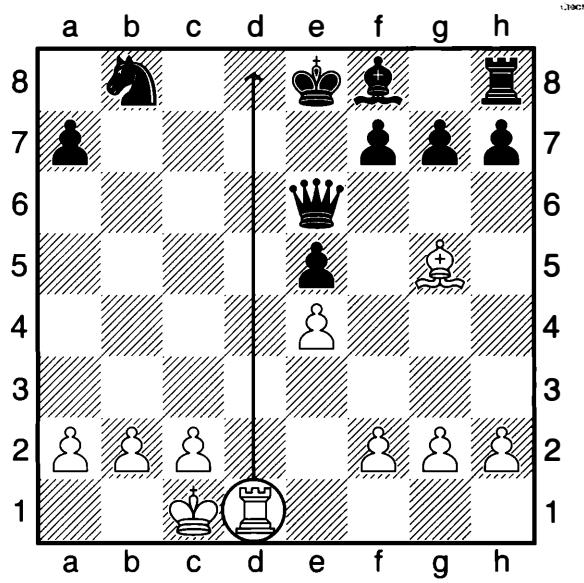
31.

Move No.	WHITE	BLACK	Marks
16			

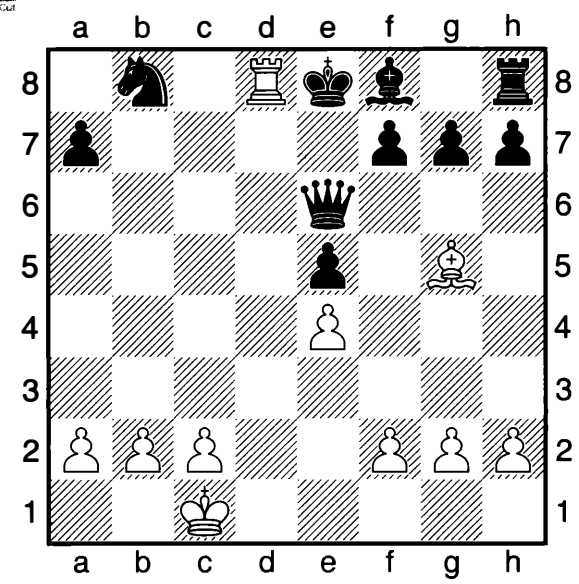


32.

Move No.	WHITE	BLACK	Marks
16	. . .		



33.



FINAL POSITION

Move No.	WHITE	BLACK
17.		

Marks

Indian Chess School

SCORE - SHEET

Date:	Round:	Start Time:	Table #:	Result :

White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1			11		
2			12	O-O-O	
3			13		
4			14		
5			15		
6			16		
7			17		
8			18		
9			19		
10			20		

CREATING CHESS CULT

Max.	Marks
50	

Training Session # 17

Special Move: Castling

In today's session you were introduced to the special move – Castling. Besides learning as to how this move is executed, you must have also understood the importance of this move – the objective in the game of Chess for each player is to 'Checkmate' the opponent's King – and is the precise reason why you should look for safety of your own King, which is provided by Castling.

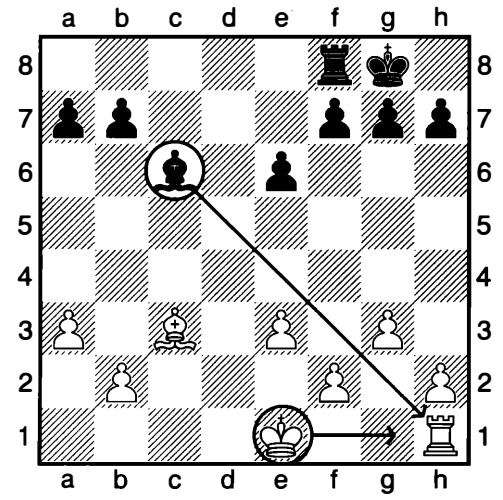
Since this move is allowed once in the course of the game, not being able to 'Castle' is serious disadvantage.

Please also find below few practical tips on Castling:

1. Castling is basically the King's move as such, please touch King first while Castling.
2. Be doubly sure that position in the game allows you to Castle! If your King is under attack (in 'Check'), you are temporarily prevented from Castling.
3. You are also temporarily prevented from Castling if the King's 'Jumping' square (**f1**, **f8** on the King-side and **d1**, **d8** on the Queen-side) is under attack.
4. You are also temporarily prevented from Castling if the King's 'Landing' square (**g1**, **g8** on the King-side and **c1**, **c8** on the Queen-side) is under attack.
5. However, you are allowed to Castle if the Rook's square (**h1**, **h8** on the King-side and **a1**, **a8** on the Queen-side) is under attack.
6. You are also allowed to Castle if the square, which the Rook is going to cross over (**b1**, **b8** on the Queen-side) is under attack.

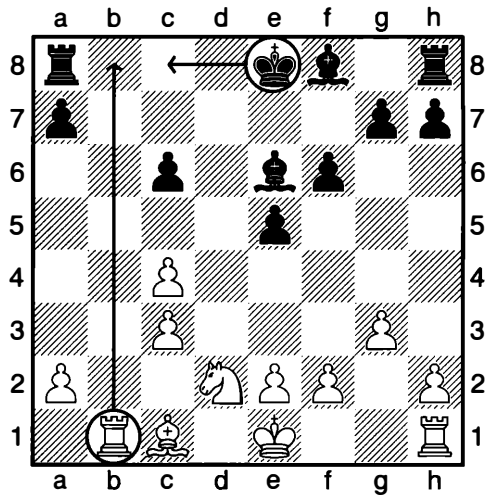
Our task is now to consolidate the knowledge of Castling rules by solving 16 Questions. The solving method is to read the questions below each of the diagram and record its answer (in pencil only) as specified. A sample question and answer will help you in grasping the essentials very quickly.

No. of Questions: 16
Scoring Pattern: 1 for each of the correct answer
Maximum Marks: 16



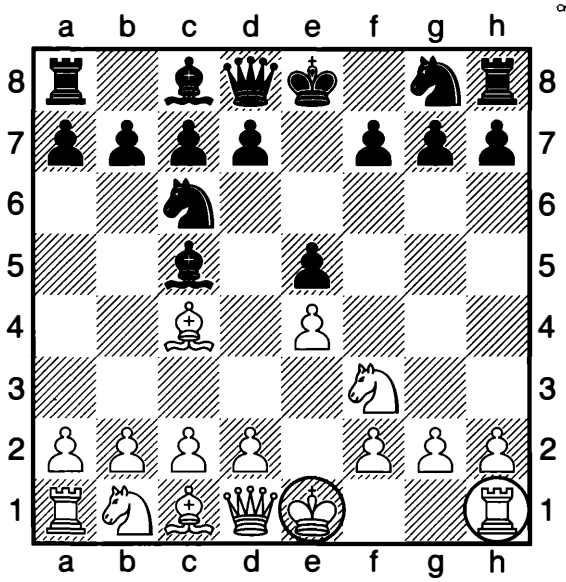
Black's Bishop is attacking the White's Rook on **h1**. Can White Castle in this position?

YES ✓	NO



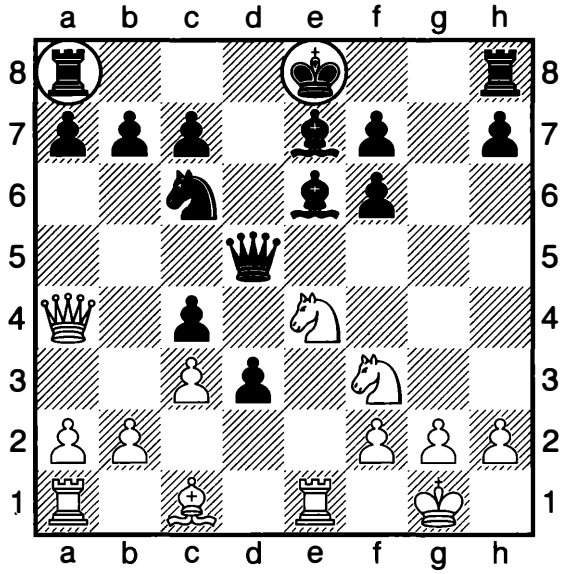
White's Rook is attacking the **b8** square. Can Black Castle in this position?

YES ✓	NO



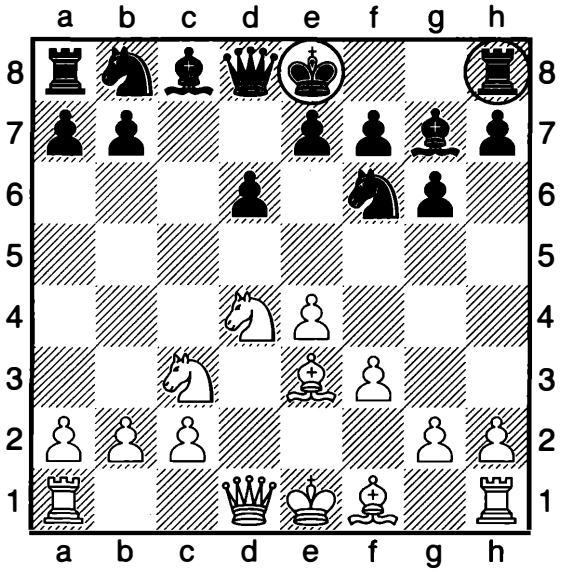
1. Mark 'X' on the Landing Square after White Castles King side.

Marks



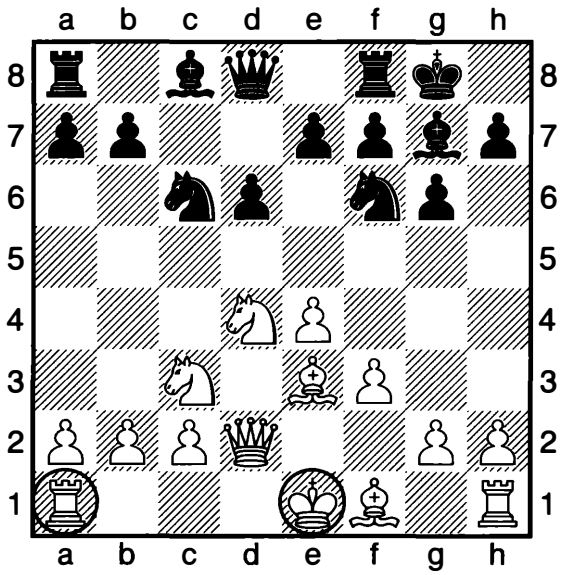
2. Mark 'X' on the Landing Square after Black Castles Queen-side.

Marks



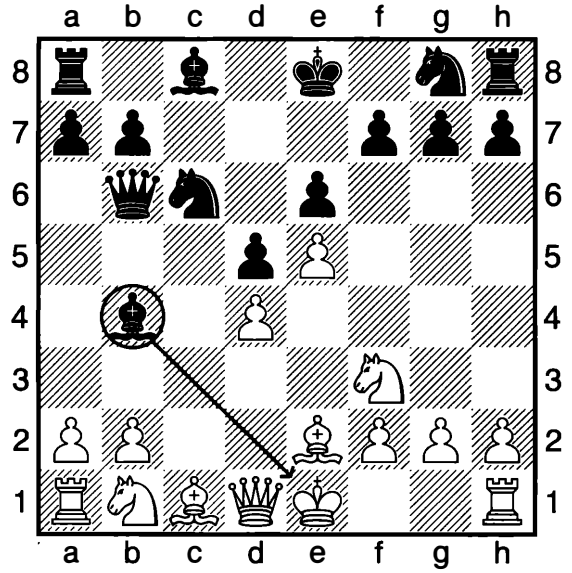
3. Show King (mark 'X') and Rook's (mark ✓) arrival square after Black Castles King-side.

Marks



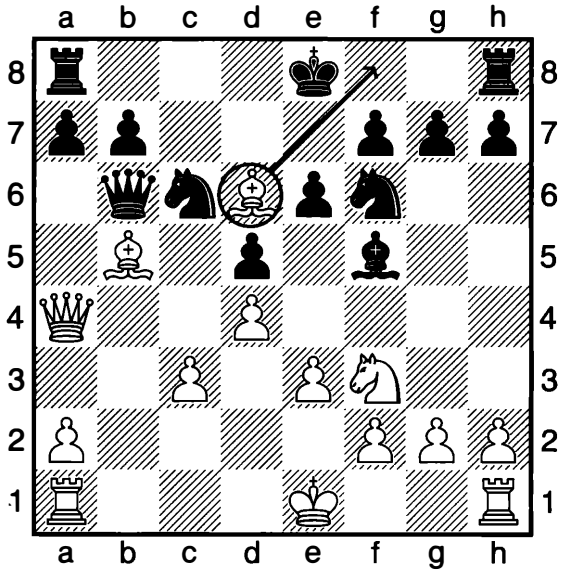
4. Show King (mark 'X') and Rook's (mark ✓) arrival square after White Castles Queen-side.

Marks



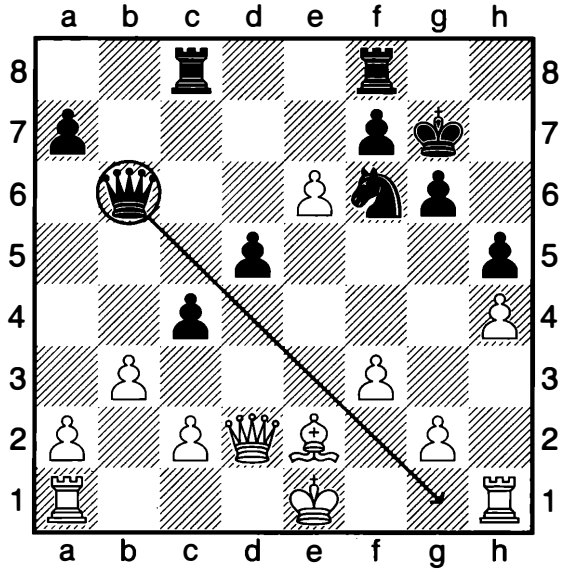
5. White is in Check from the Black's Bishop on **b4**. Can he Castle in this position?

YES	NO	Marks



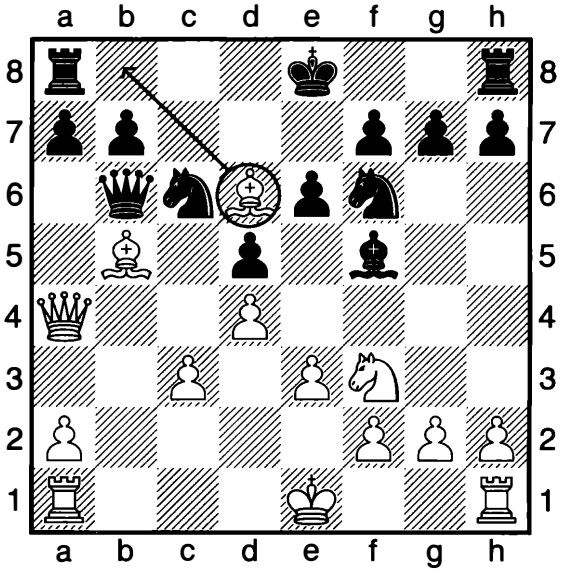
6. White's Bishop on **d6** is attacking the **f8**-square (jumping square of Black's King). Can Black Castle King-side in this position?

YES	NO	Marks



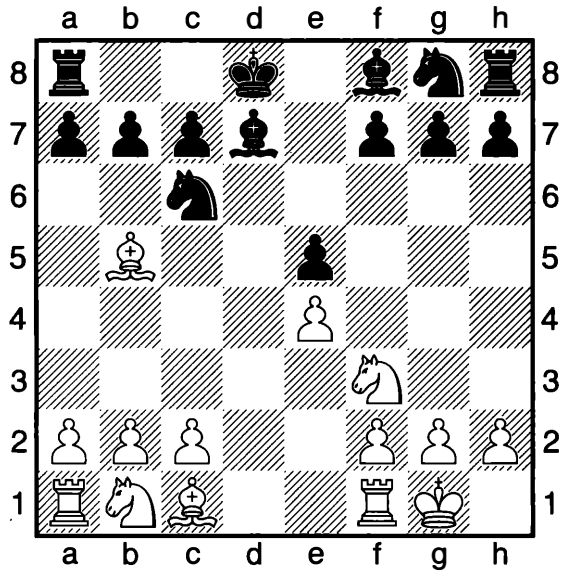
7. Black Queen is attacking the **g1** square ('Landing Square' of White's King). Can White Castle King-Side in this position?

YES	NO	Marks



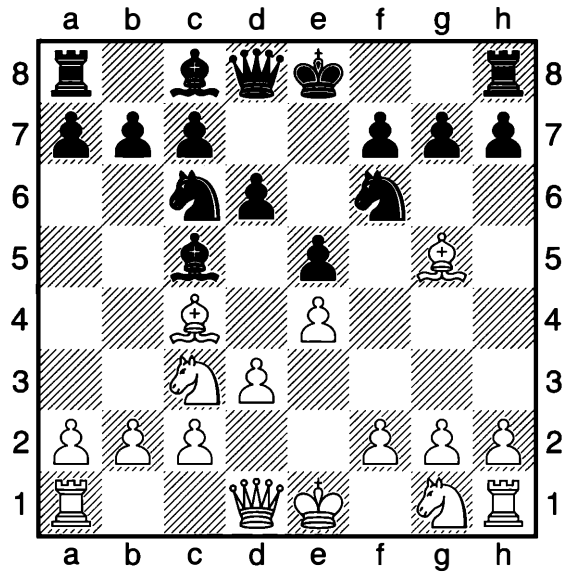
8. White's Bishop is attacking **b8**-square. square. Can Black Castle Queen-Side in this position?

YES	NO	Marks



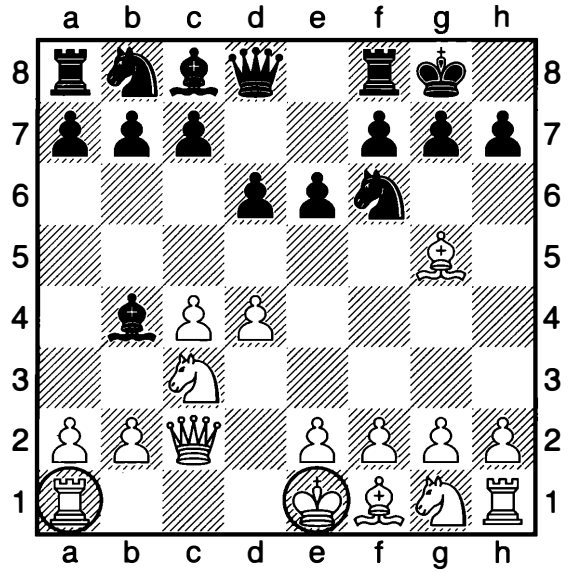
9. Can Black Castle in this position?

YES	NO	Marks



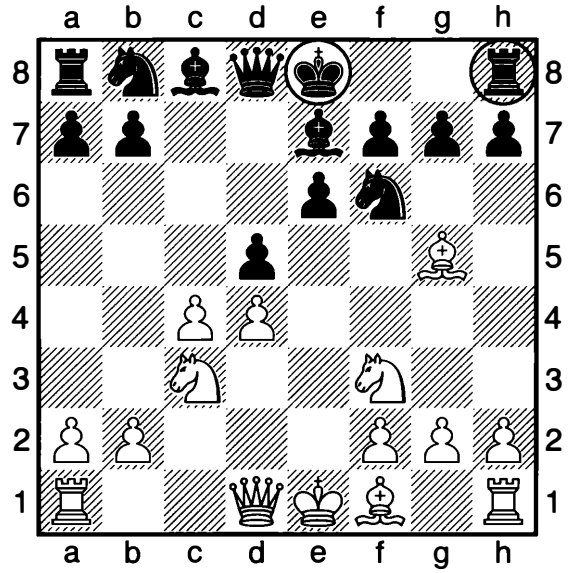
10. Can White Castle in this position?

YES	NO	Marks



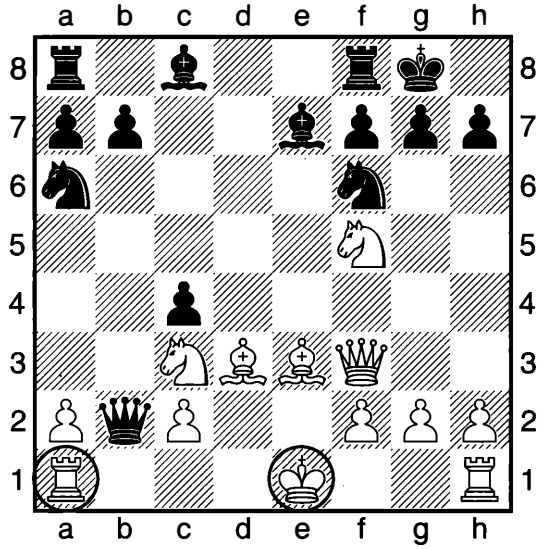
11. White Castles Queenside. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



12. Black Castles King-side. Record the Move in Chess Notation.

Move No.	WHITE	BLACK	Marks



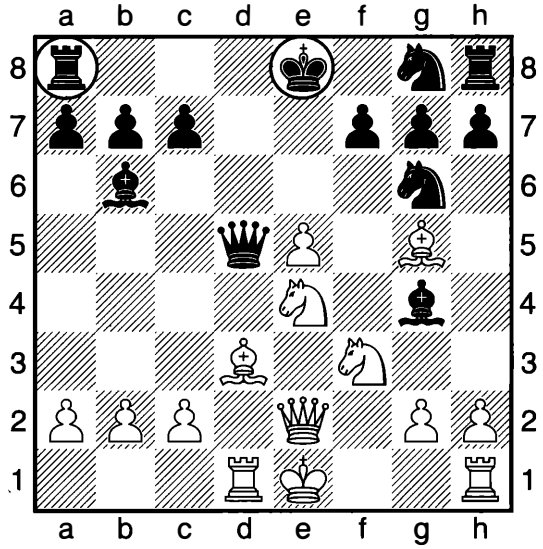
13.

White is temporarily prevented to Castle on Queen-side. Why?

Tick (✓) the correct answer from alternatives given:

1. His Rook on **a1** is under attack.
2. His King has already moved.
3. The 'Landing' square - '**c1**' is under attack by Black's Queen.

Marks



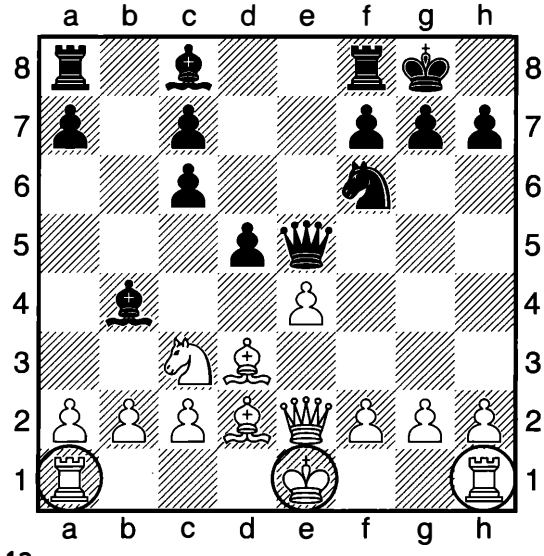
14.

Black is temporarily prevented to Castle on Queen-side. Why?

Tick (✓) the correct answer from alternatives given:

1. King's'Original Square' is under attack.
2. King's'Crossing Square' is under attack.
3. The Knight on g8 has not yet moved.

Marks

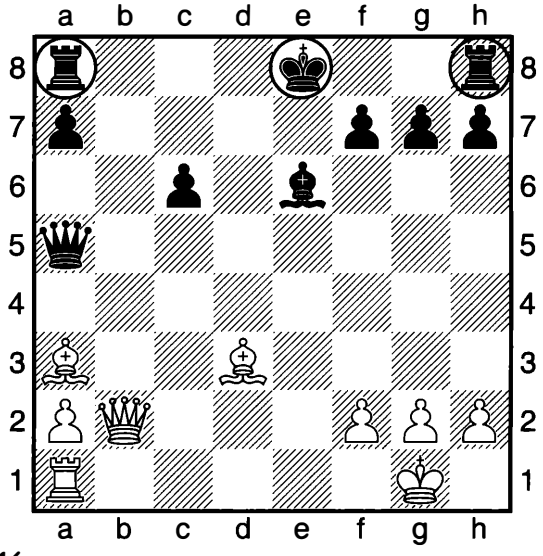


13.

White desires to Castle in the position. His King and either of the Rooks have not yet have moved. What are the options available for him?

1. He can only Castle on the King-side
2. He can Castle on either of the side
3. He can only Castle on the Queen-side

Marks



16.

Black desires to Castle in the position. His King and either of the Rooks have not yet have moved. What are the options available for him?

1. He can only Castle on the King-side
2. He can Castle on either of the side
3. He can only Castle on the Queen-side
4. He cannot Castle on either of the side

Marks

Training Session # 18

Special Move: En-Passant Pawn Capture

In today's session we have learnt that besides its normal capture, a Pawn can also capture his opponent's Pawn (but not a Piece) En-Passant. In other words, we can say that this is a special 'Pawn-Capturing' move.

While you have the demonstrated the correct way of effecting this capture. Let us have a look at all the conditions when the En-Passant Pawn capture is possible:

1. The capturing side's Pawn must be on its fifth rank. As per algebraic chess notations, Black's 5th Rank means the 4th Rank.
2. The pawn to be captured must be on an adjacent file and must have moved two squares from its starting position in a single move.
3. The capture can now be executed on the move immediately after the opposing Pawn makes this two square advance. The rule does not allow the capture to be postponed until later in the game.
4. If the player chooses not to capture En-Passant, he loses the option for that particular Pawn.

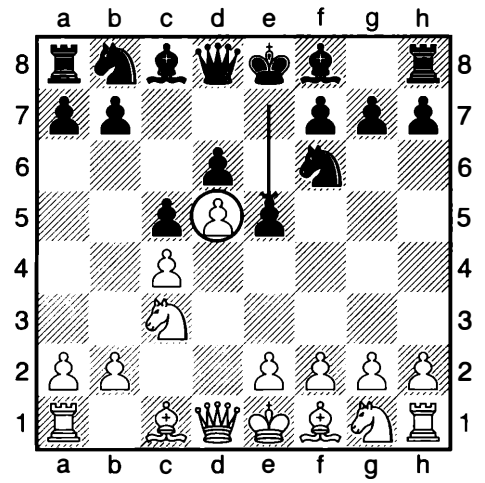
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

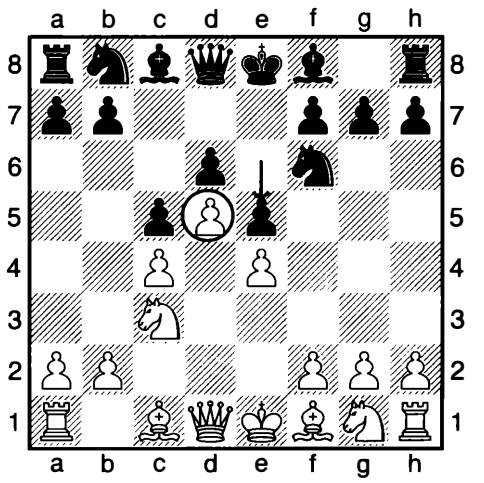
Scoring Pattern: 1 Mark for each correct answer

Maximum Marks for this chapter: 16



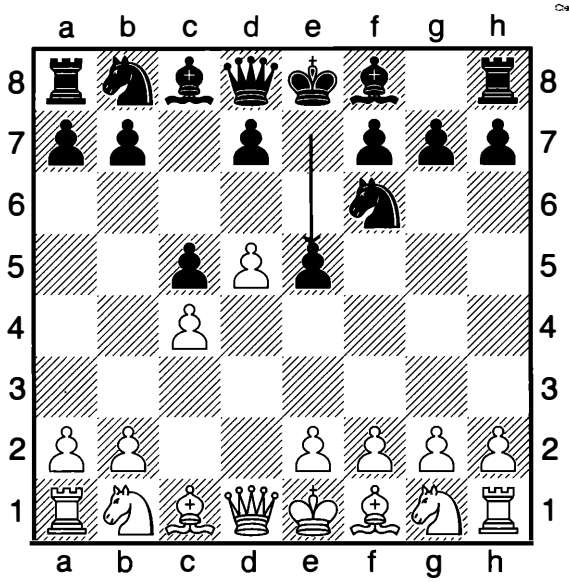
Black moved his Pawn from **e7** to **e5**. Can White capture this Pawn En-Passant?

YES ✓	NO



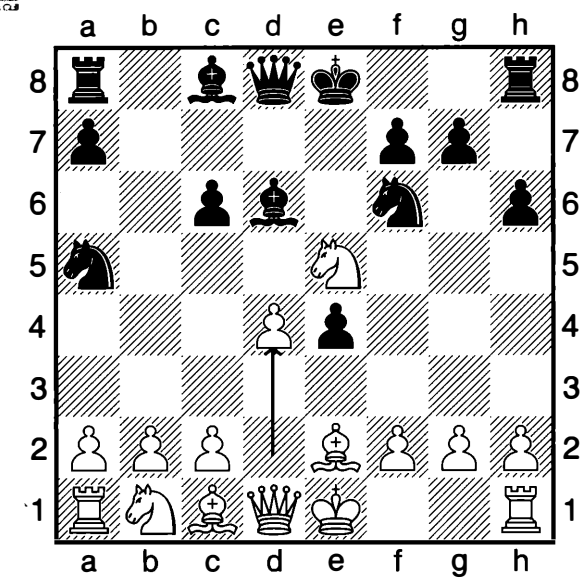
Black moved his Pawn from **e6** to **e5**. Can White capture this Pawn En-Passant?

YES	NO ✓



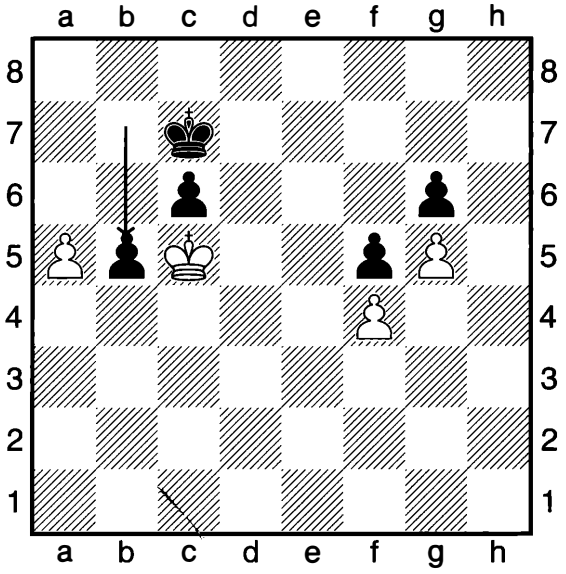
1. Black moved his Pawn from **e7** to **e5**. Can White capture this Pawn En-Passant?

YES	NO	Marks



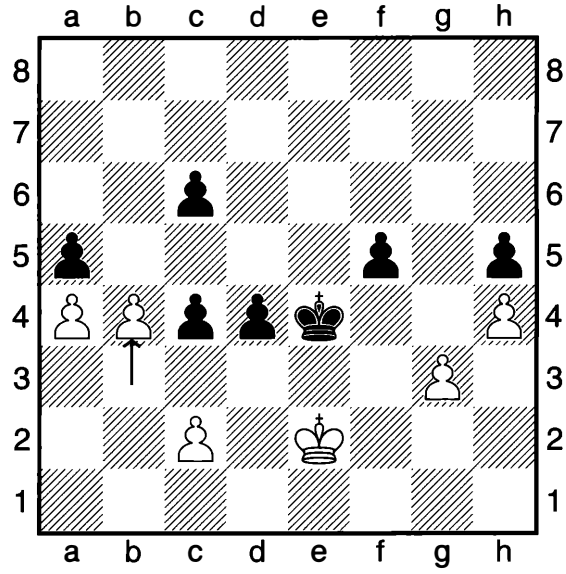
2. White moved his Pawn from **d2** to **d4**. Can Black capture En-Passant?

YES	NO	Marks



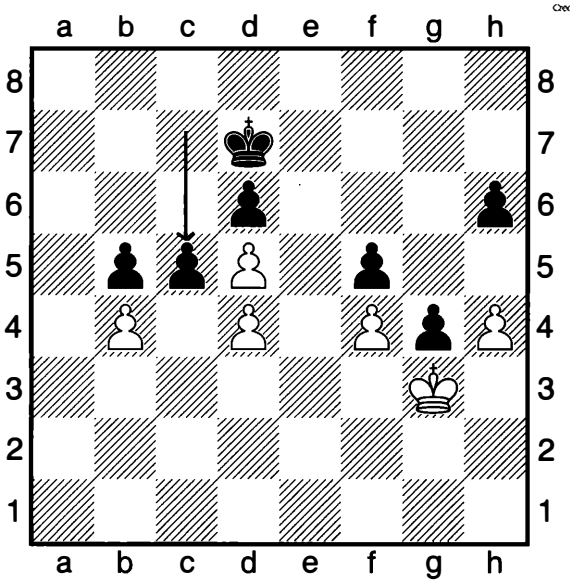
3. Black moved his Pawn from **b7** to **b5**. Can White capture the Black's Pawn on En-Passant?

YES	NO	Marks



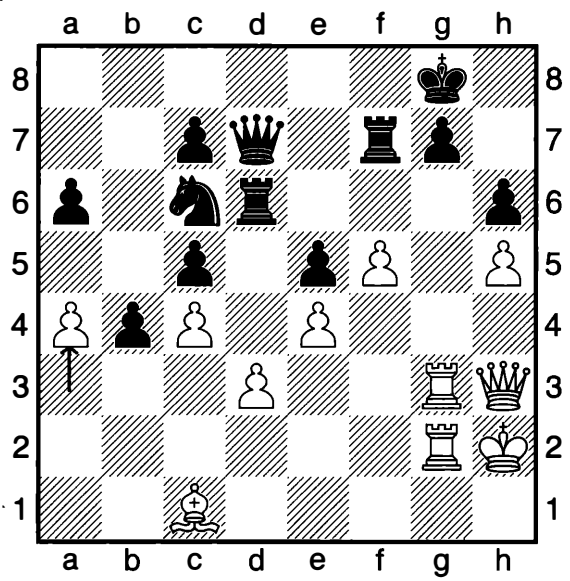
4. White moved his Pawn from **b3** to **b4**. Can Black capture White's Pawn En-Passant with his **c4** Pawn ?

YES	NO	Marks



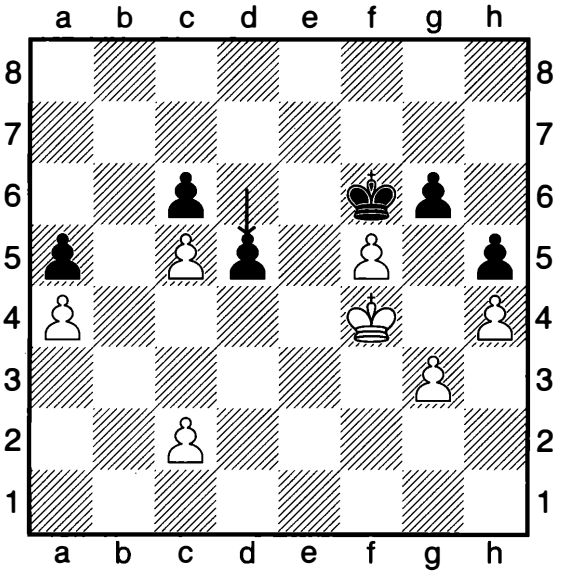
5. Black moved his Pawn from **c7** to **c5**. Circle the White's Pawn, which can capture this Black's Pawn En-Passant?

YES	NO	Marks



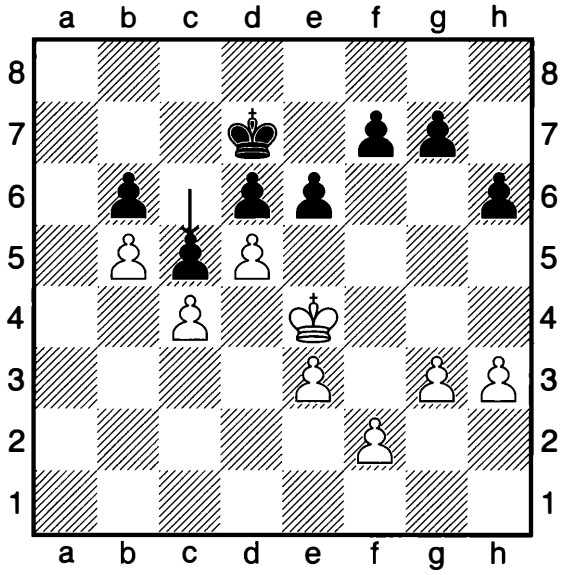
6. White moved his Pawn from **a3** to **a4**. Can Black capture this Pawn En-Passant?

YES	NO	Marks



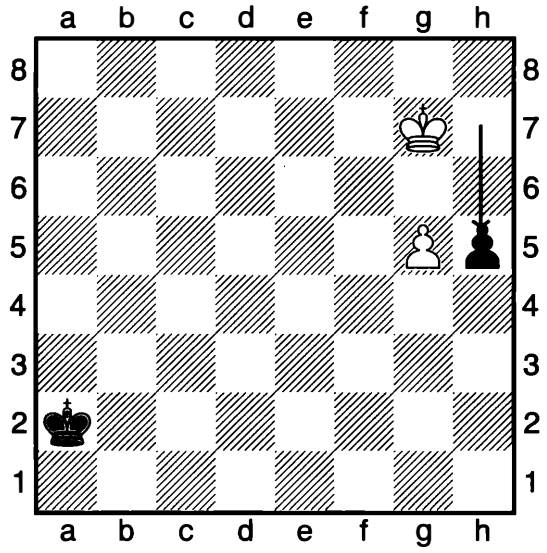
7. Black moved his Pawn from **d6** to **d5**. Can White capture this Pawn En-Passant?

YES	NO	Marks



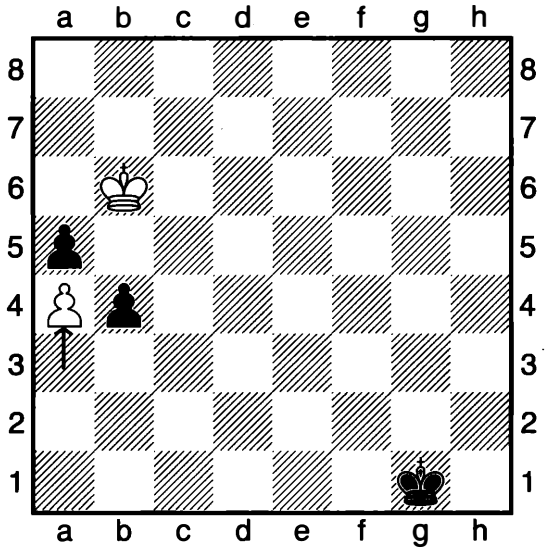
8. Black moved his Pawn from **c6** to **c5**. Can White capture this Pawn En-Passant?

YES	NO	Marks



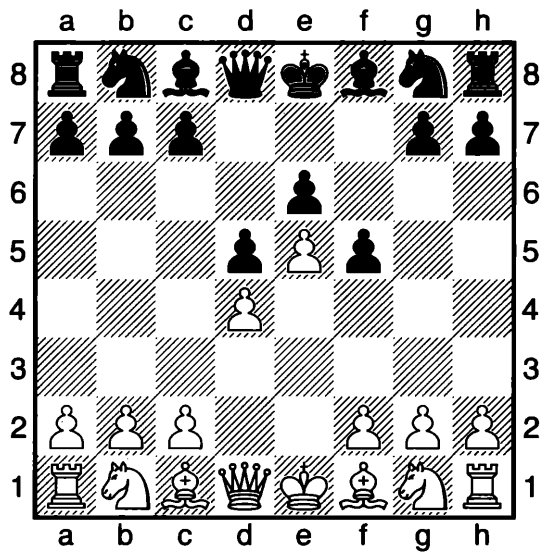
9. Black moved his Pawn from **h7** to **h5**.
Can White capture this Pawn En-Passant?

Marks



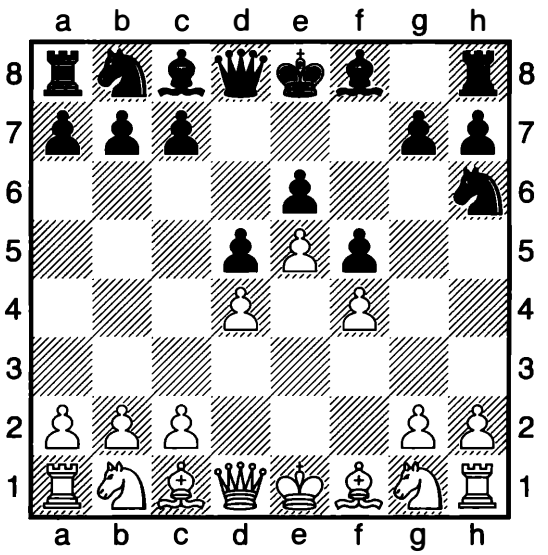
10. White moved his Pawn from **a3** to **a4**.
Can Black capture this Pawn En-Passant?

Marks



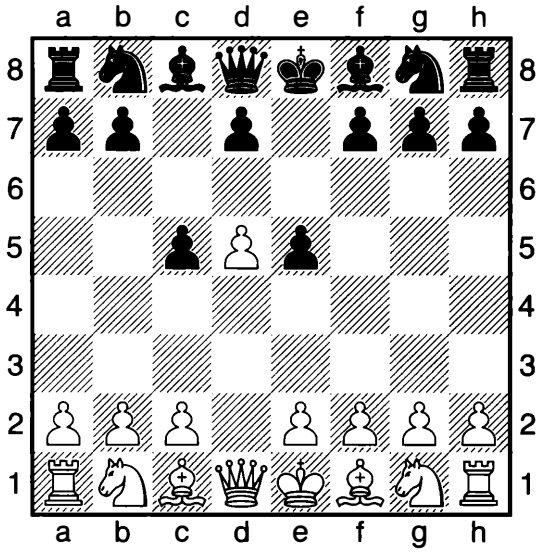
11. Please reach the diagrammed position after: 1.**d4 e6 2.e4 d5 3.e5 f5** and circle Black's Pawn, which can be captured En-passant by White.

Marks



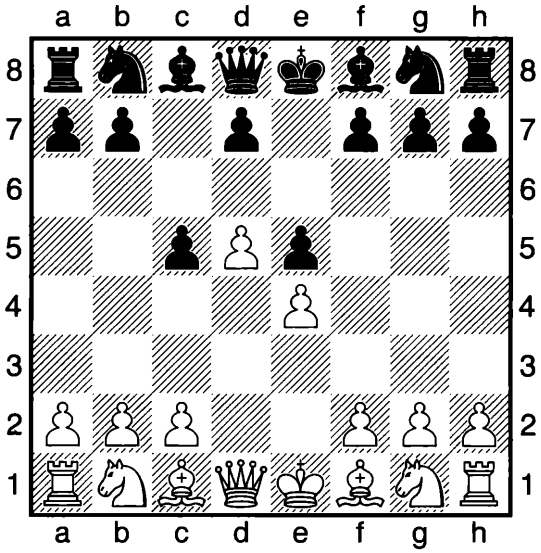
12. Please reach the diagrammed position after: 1.**e4 e6 2.d4 d5 3.e5 f5 4. f4 Nh6**.
Can White capture either **f5** or **d5** Pawn En-passant now?

Marks



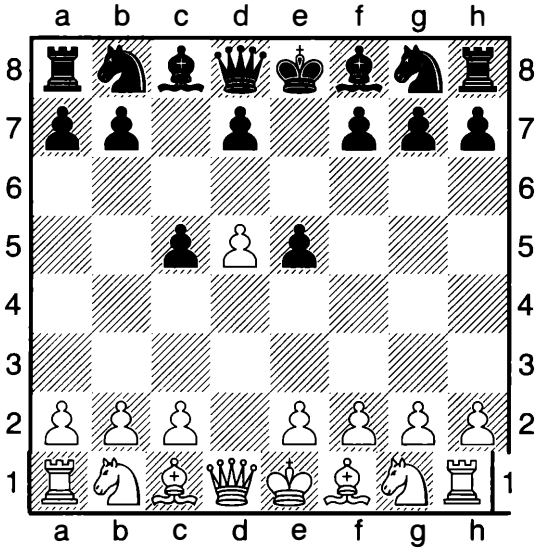
13. Please reach the diagrammed position after: 1.**d4 c5** 2.**d5 e5** and circle Black's Pawn, which can be captured En-passant by White.

Marks



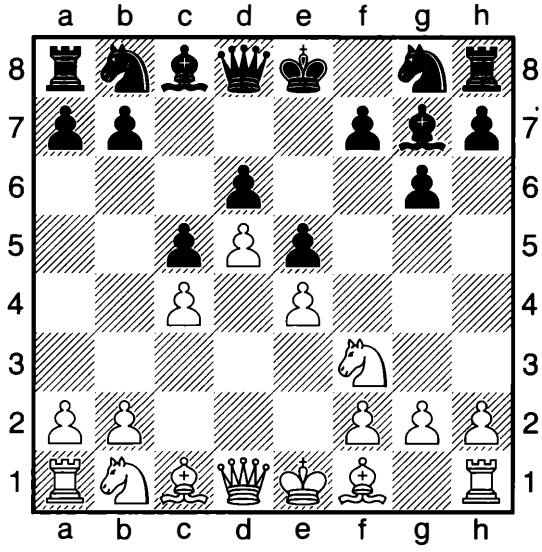
14. Please reach the diagrammed position after: 1.**d4 c5** 2.**d5 e6** 3.**e4 e5**. Can White capture Black Pawn on **e5** En-passant?

Marks



15. Please reach the diagrammed position after: 1.**d4 c5** 2.**d5 e5**. Now White catpures Black's Pawn En-passant. Mark 'X' on the square on which the capturing will be done.

Marks



16. Please reach the diagrammed position after: 1.**d4 g6** 2.**c4 Bg7** 3.**Nf3 c5** 4.**d5 d6** 5.**e4 e5** and circle Black's Pawn, which can be captured En-passant by White.

Marks

Training Session # 19

'Checking' the King

In today's session we have learnt the most important aspect of the game – 'Checking' the King. This chapter is the 'key' to understand the rudiments of the game.

I am happy that you have been able to demonstrate the way of 'Checking' the opponent's King with the 5 'Check' giving pieces: Queen, Rook, Bishop, Knight and Pawn.

Before you demonstrate the knowledge gained for this section by solving the questions that follow, please find the rules relating to 'Check'.

1. The king is said to be in Check' if it is attacked by one or more of the opponent's pieces.
2. The 'Check' giving pieces are Queen, Rook, Bishop Knight & Pawn.
3. A King cannot itself directly 'Check' the opposing King, since this would place the first King in Check as well.
4. It is compulsory for the King in 'Check' to get out of the same immediately.
5. It is illegal for a player to make a move which brings or leaves his king in 'Check'.

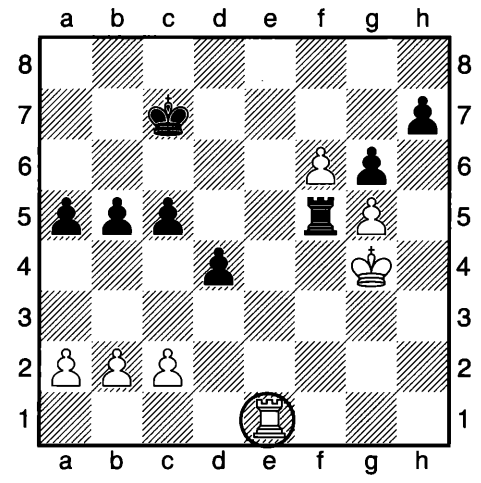
Our task is now to consolidate this knowledge regarding by solving 40-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 40

Scoring Pattern: 1 Mark for each correct answer

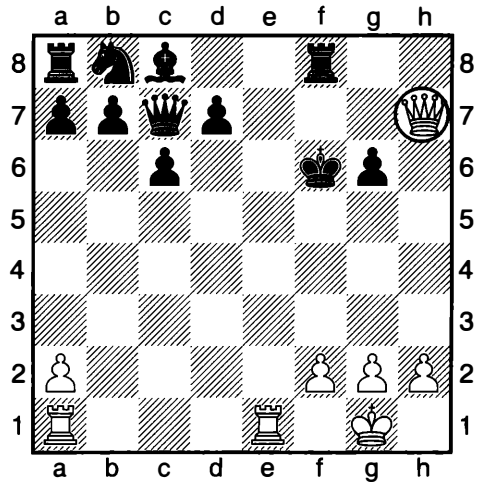
Maximum Marks for this chapter: 40



Find a Check by White's Rook.

Answer:

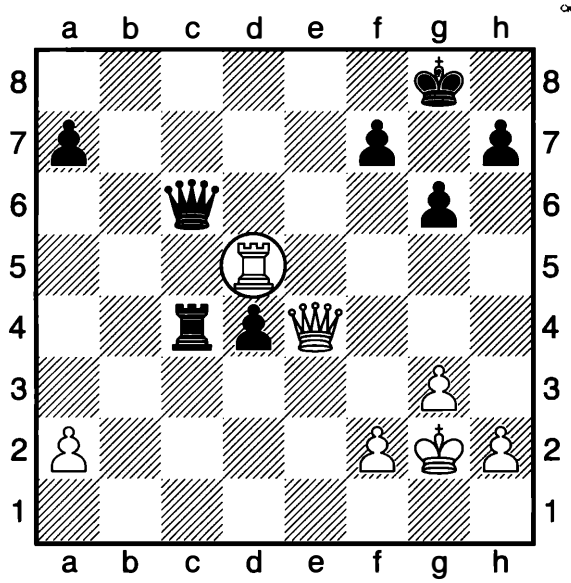
Move No.	WHITE	BLACK
1.	Re7+	



Find a Check by White's Queen.

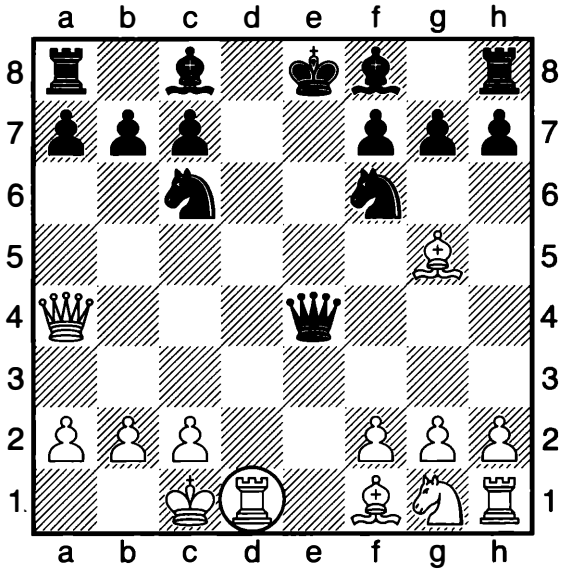
Answer:

Move No.	WHITE	BLACK
1.	Qh4+	



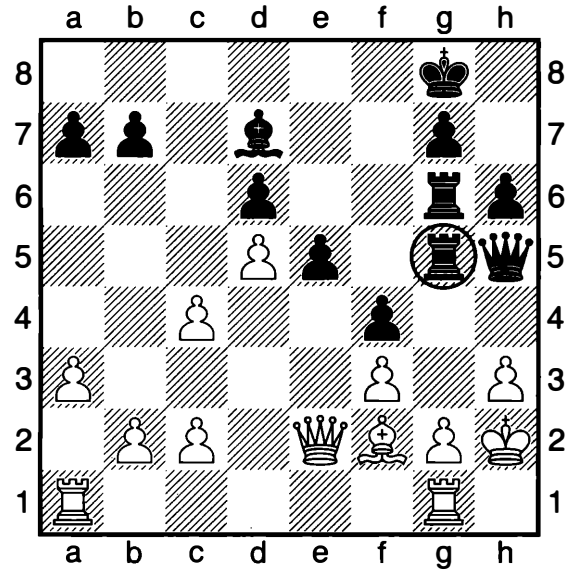
1. Find a Check by White's Rook.

Move No.	WHITE	BLACK	Marks



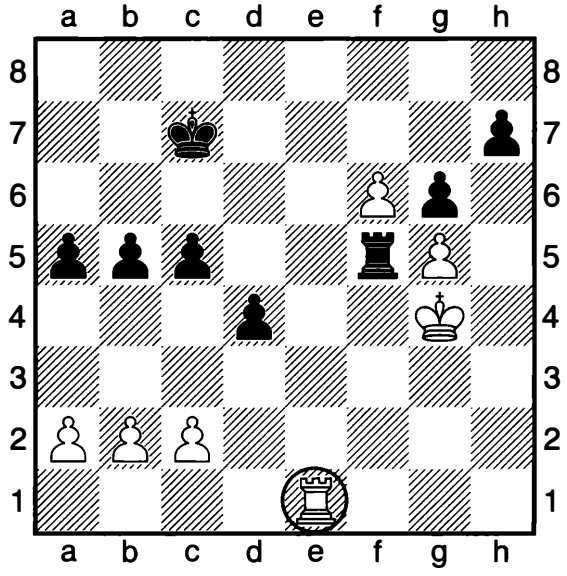
2. Find a Check by White's Rook.

Move No.	WHITE	BLACK	Marks



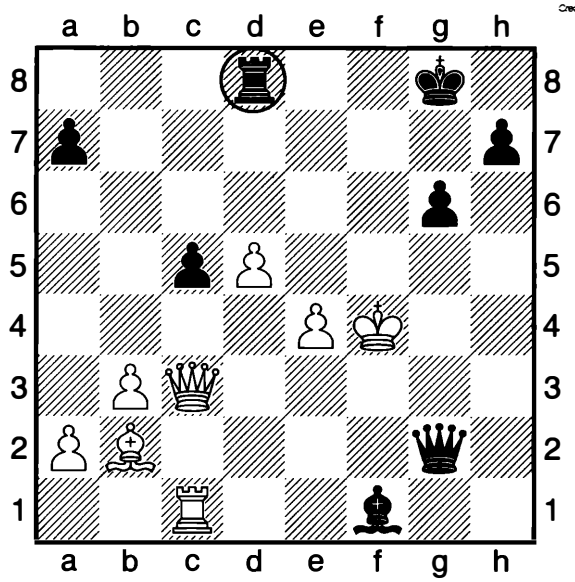
3. Find a Check by Black's Rook.

Move No.	WHITE	BLACK	Marks



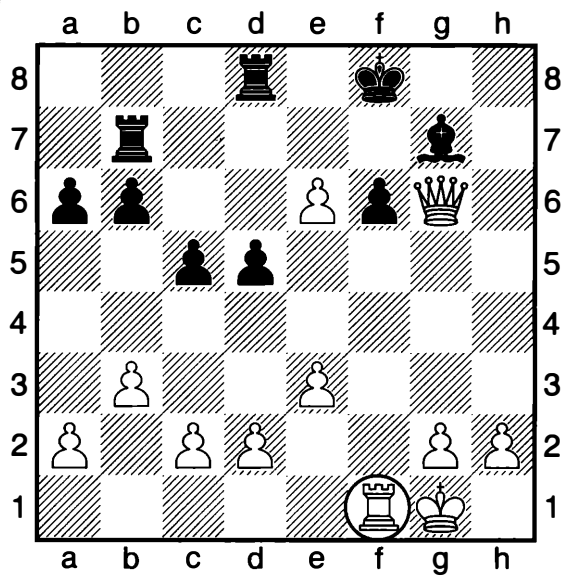
4. Find a Check by White's Rook.

Move No.	WHITE	BLACK	Marks



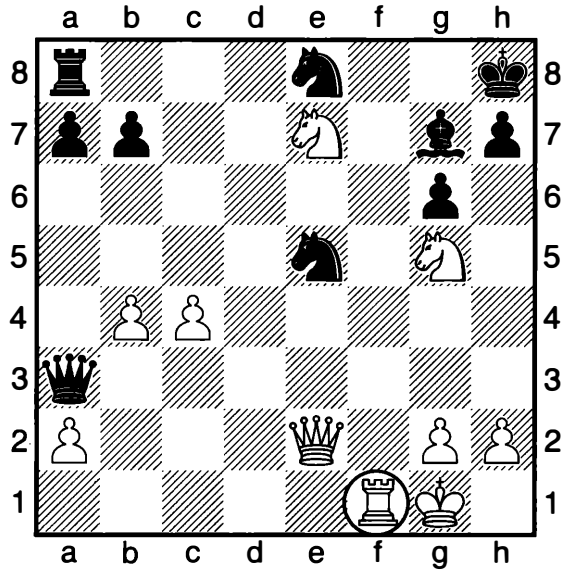
5. Find a Check by Black's Rook.

Move No.	WHITE	BLACK	Marks



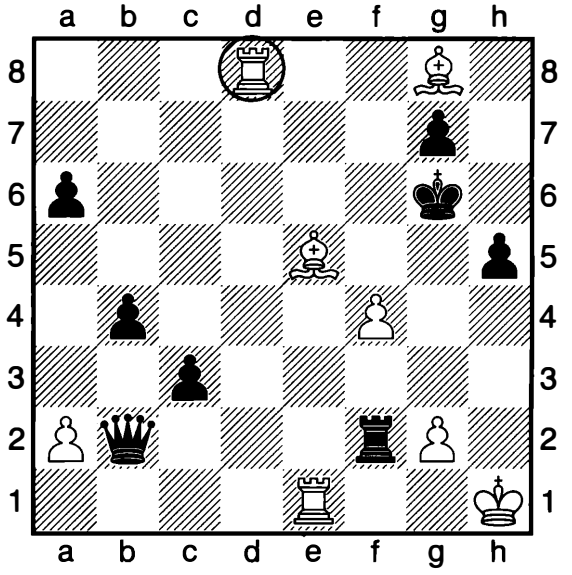
6. Find a Check by White's Rook.

Move No.	WHITE	BLACK	Marks



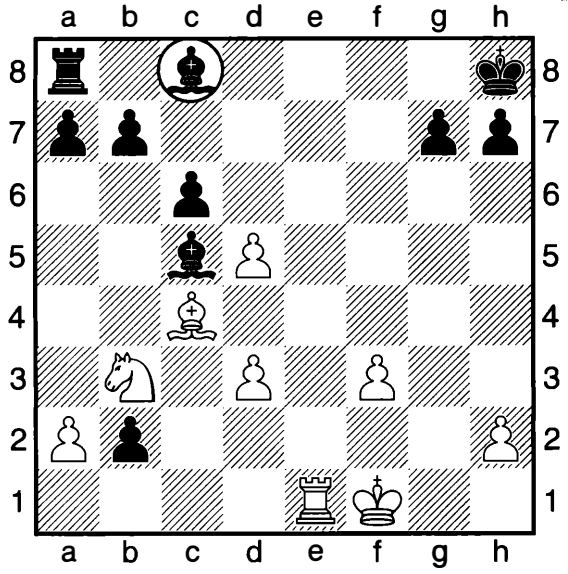
7. Find a Check by White's Rook.

Move No.	WHITE	BLACK	Marks



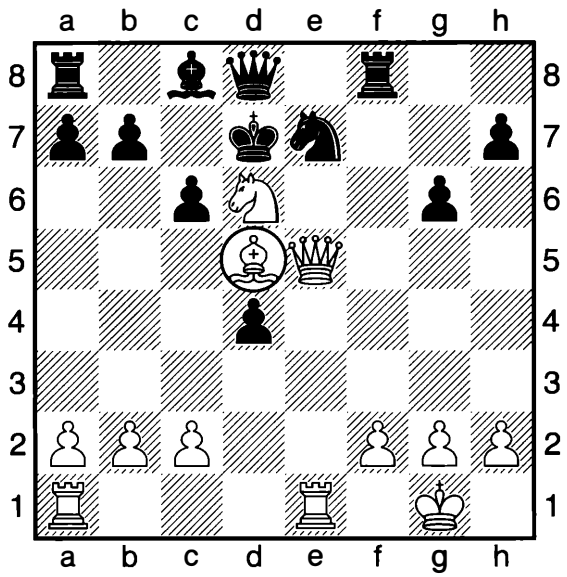
8. Find a Check by White's Rook.

Move No.	WHITE	BLACK	Marks



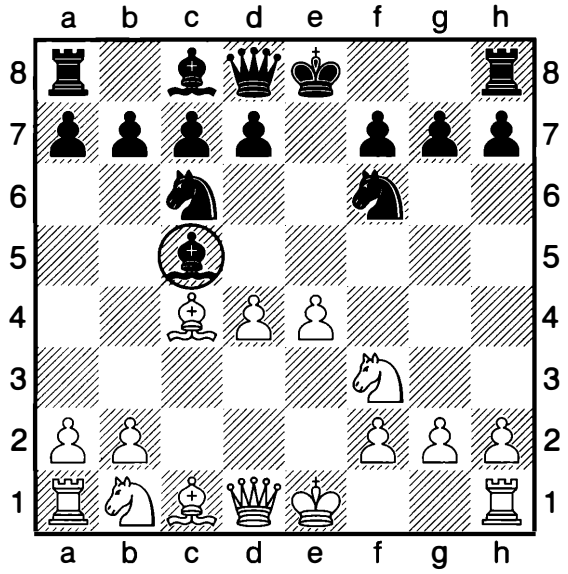
9. Find a Check by Black's Bishop.

Move No.	WHITE	BLACK	Marks



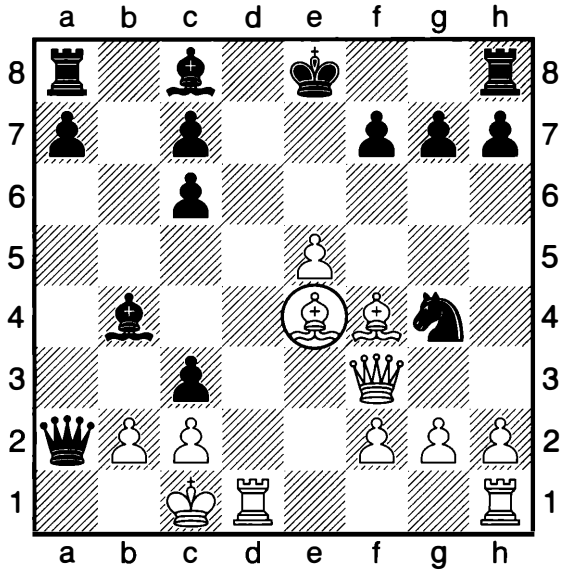
10. Find a Check by White's Bishop.

Move No.	WHITE	BLACK	Marks



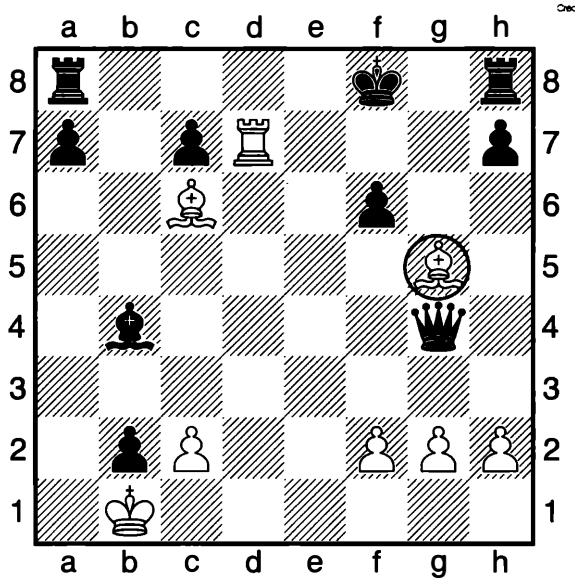
11. Find a Check by Black's Bishop.

Move No.	WHITE	BLACK	Marks



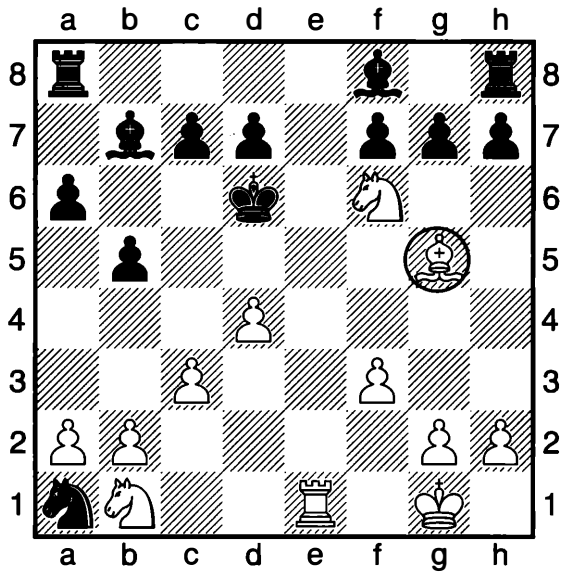
12. Find a Check by White's Bishop.

Move No.	WHITE	BLACK	Marks



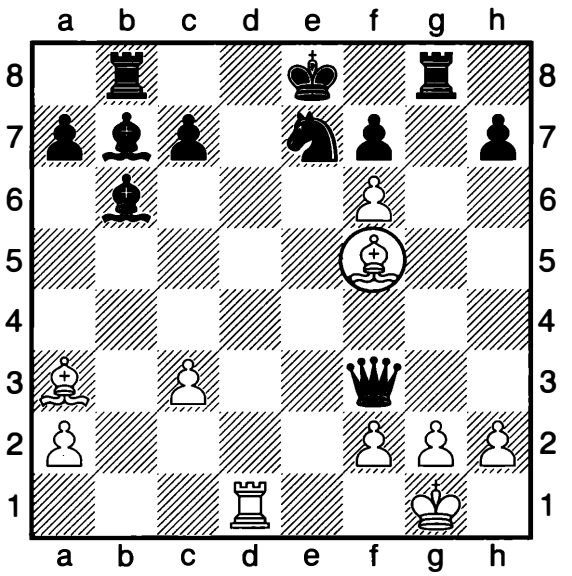
13. Find a Check by White's Bishop.

Move No.	WHITE	BLACK	Marks



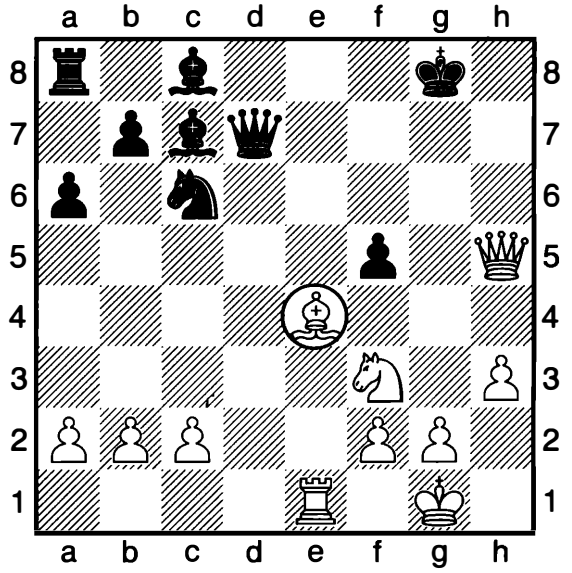
14. Find a Check by White's Bishop.

Move No.	WHITE	BLACK	Marks



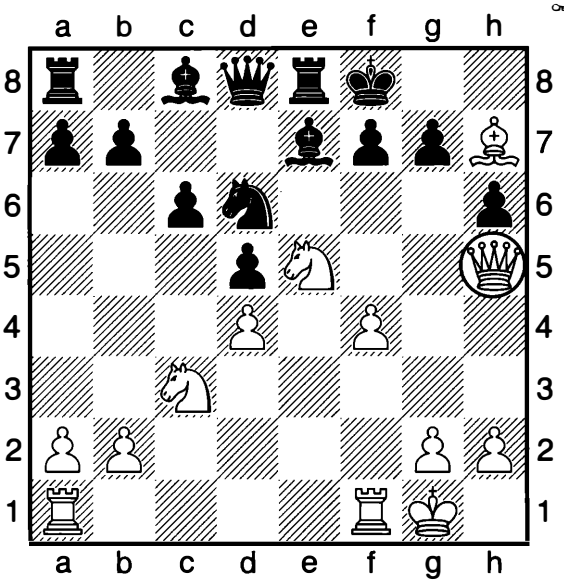
15. Find a Check by White's Bishop.

Move No.	WHITE	BLACK	Marks



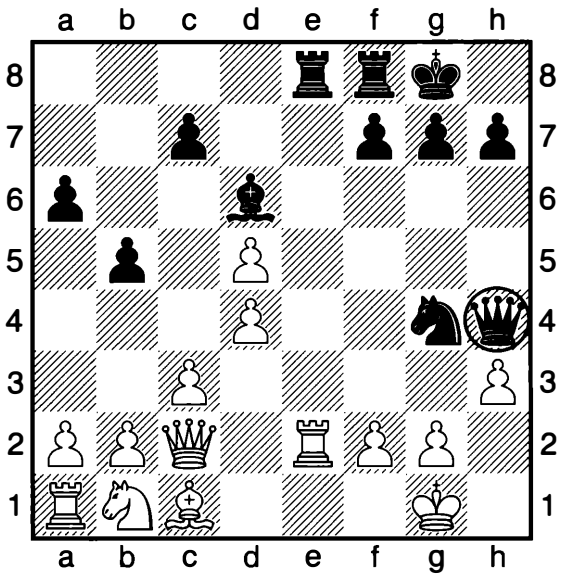
16. Find a Check by White's Bishop.

Move No.	WHITE	BLACK	Marks



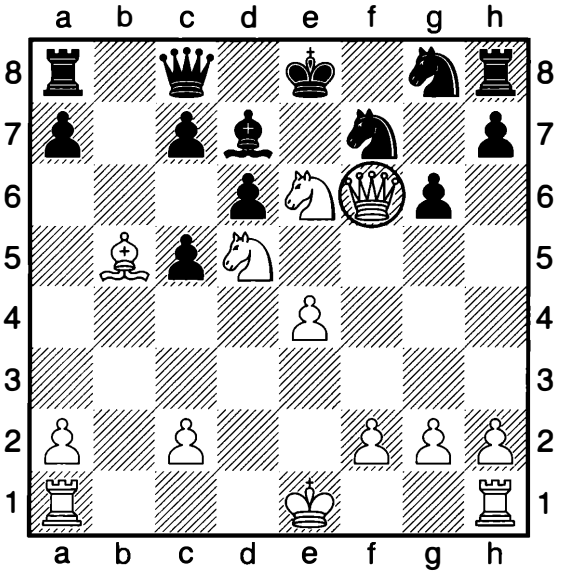
17. Find a Check by White's Queen.

Move No.	WHITE	BLACK	Marks



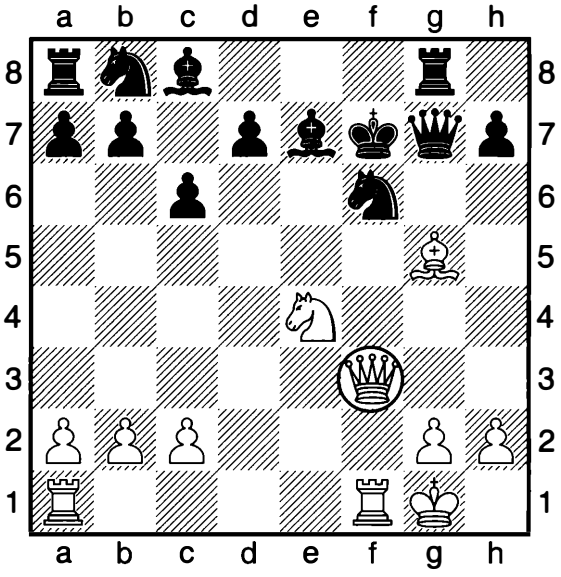
18. Find a Check by Black's Queen.

Move No.	WHITE	BLACK	Marks



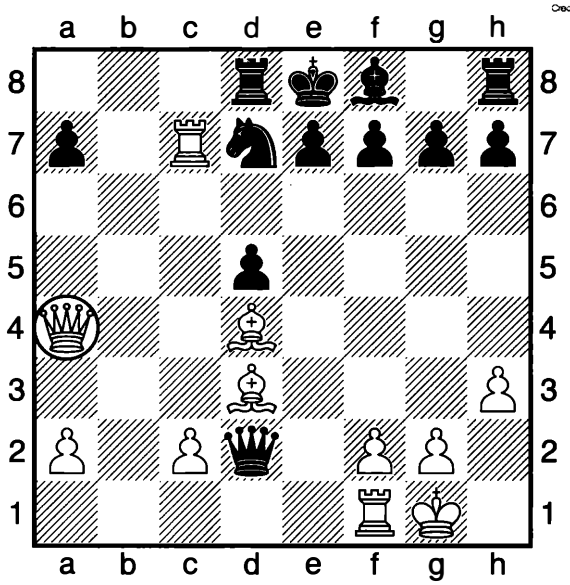
19. Find a Check by White's Queen.

Move No.	WHITE	BLACK	Marks



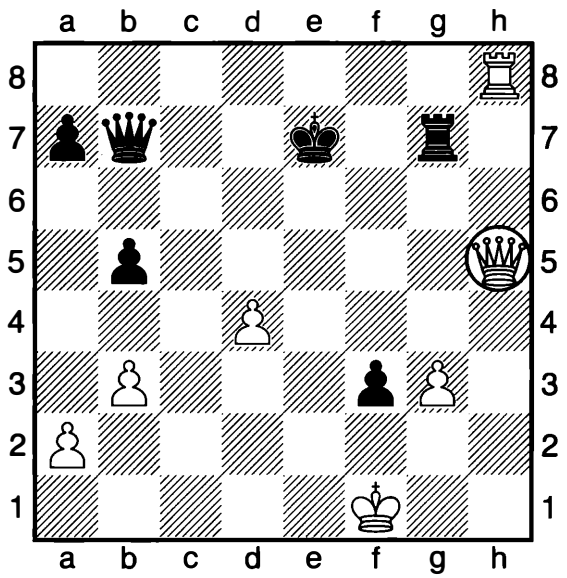
20. Find a Check by White's Queen.

Move No.	WHITE	BLACK	Marks



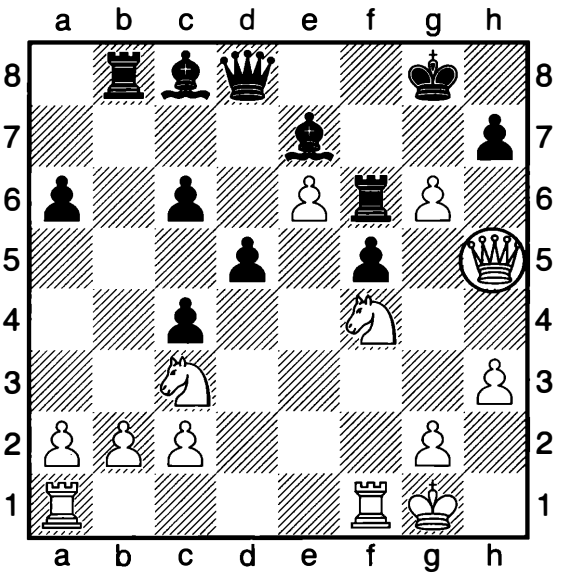
21. Find a Check by White's Queen.

Move No.	WHITE	BLACK	Marks



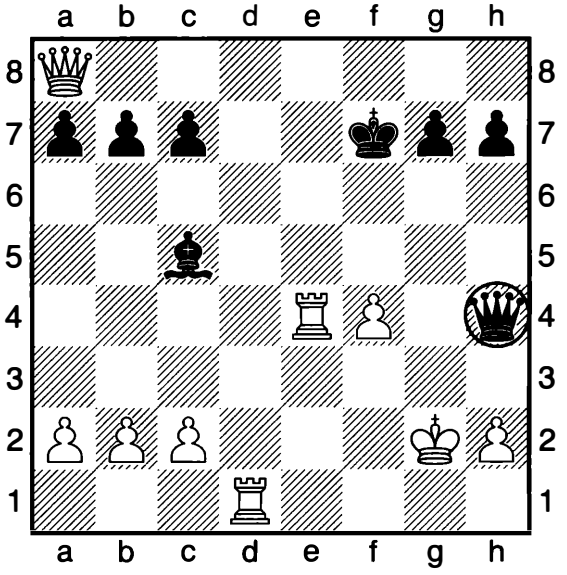
22. Find a Check by White's Queen.

Move No.	WHITE	BLACK	Marks



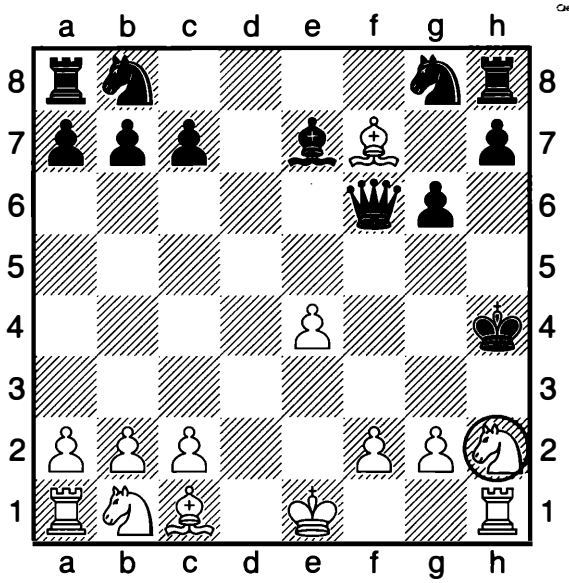
23. Find a Check by White's Queen.

Move No.	WHITE	BLACK	Marks



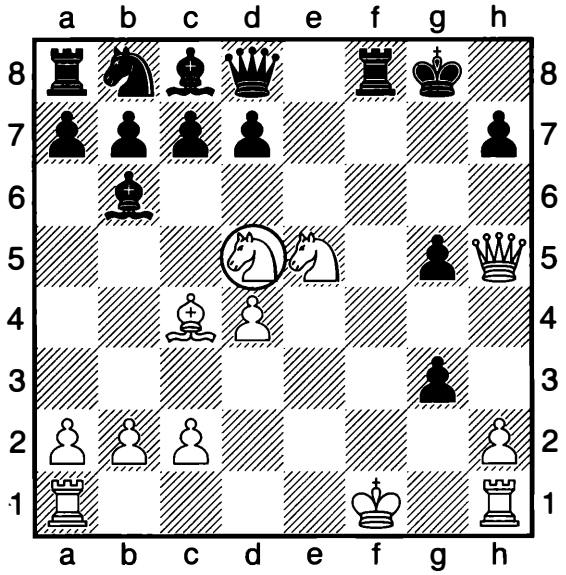
24. Find a Check by Black's Queen.

Move No.	WHITE	BLACK	Marks



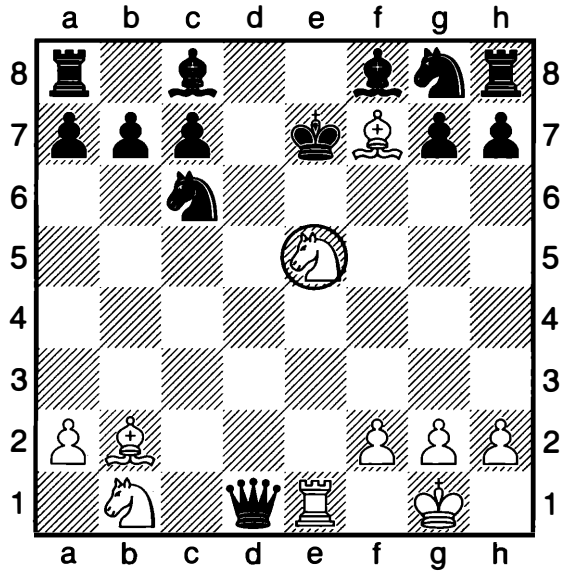
25. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



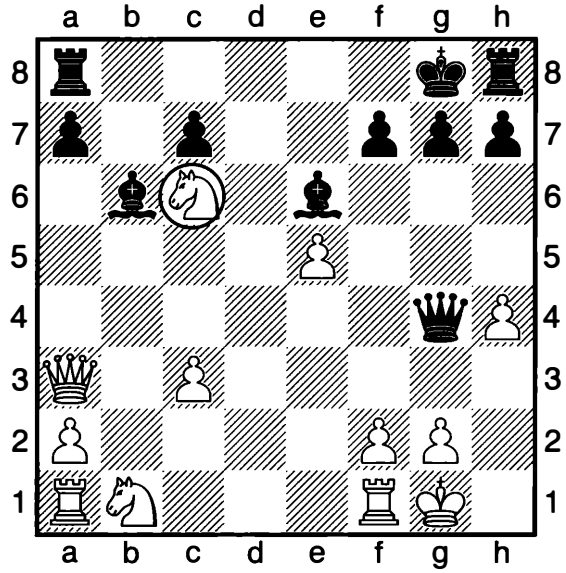
26. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



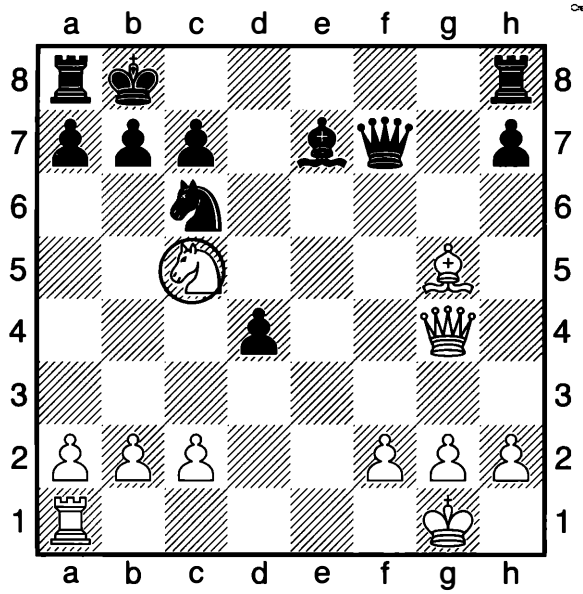
27. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



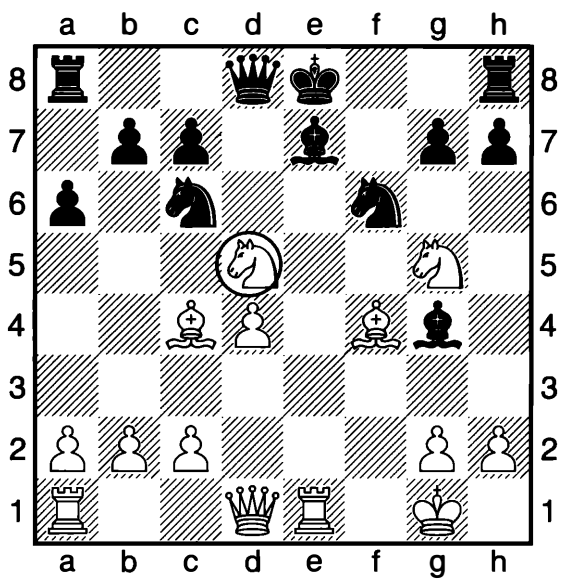
28. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



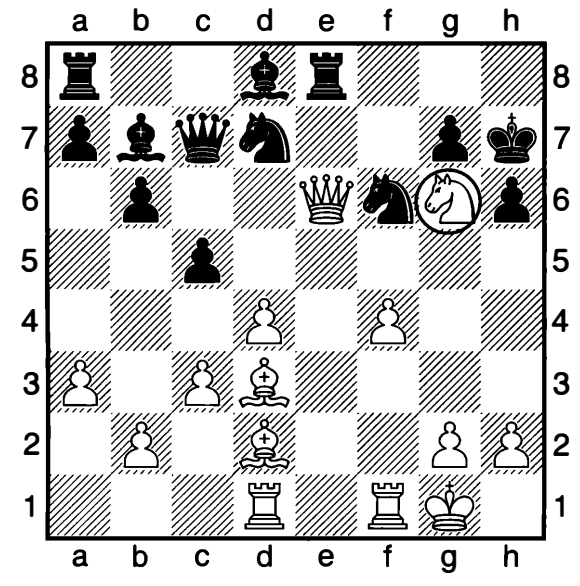
29. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



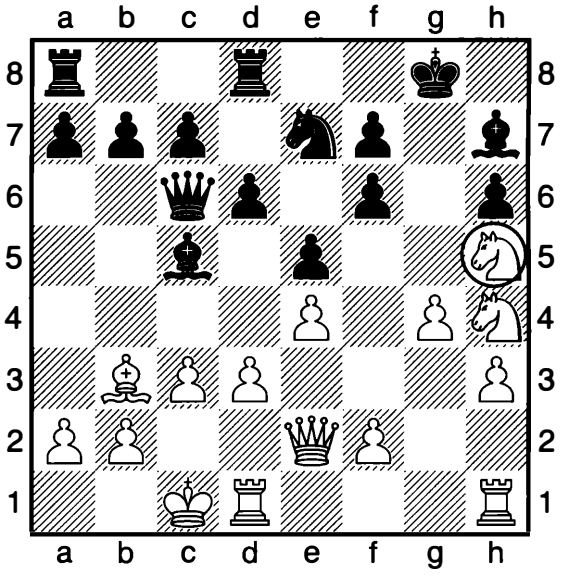
30. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



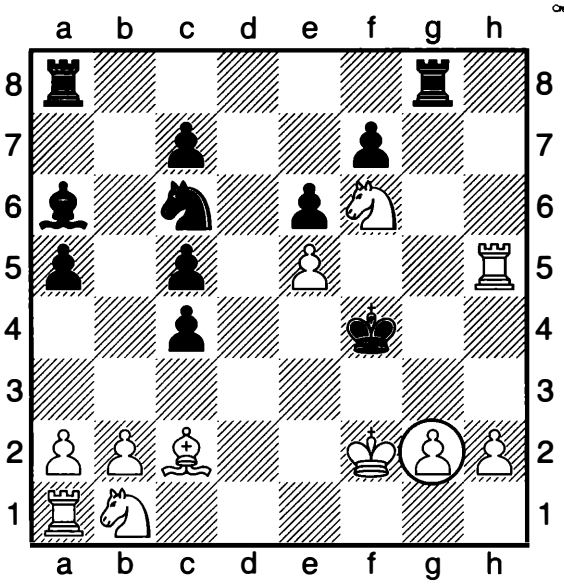
31. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



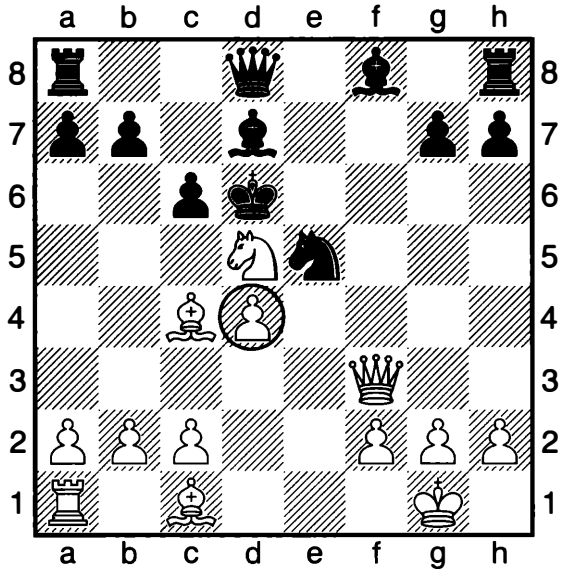
32. Find a Check by White's Knight.

Move No.	WHITE	BLACK	Marks



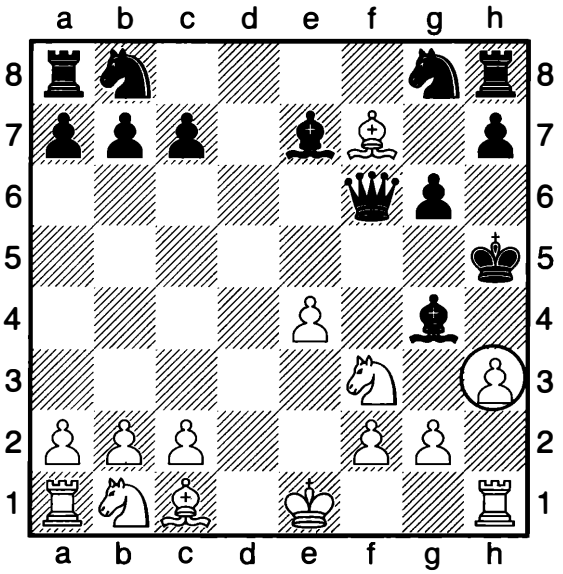
33. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks



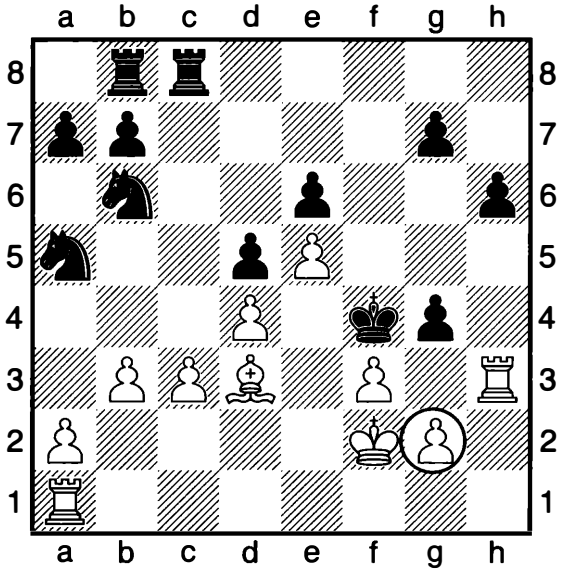
34. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks



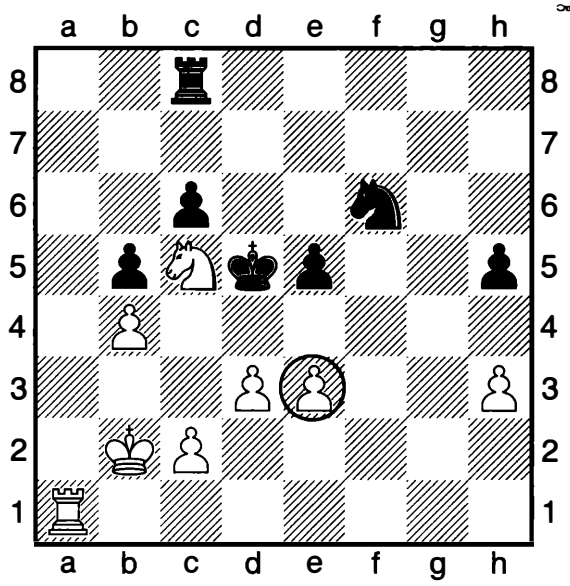
35. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks



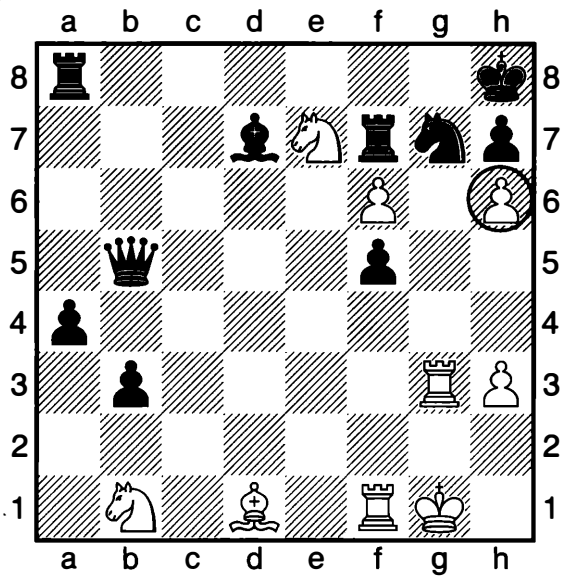
36. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks



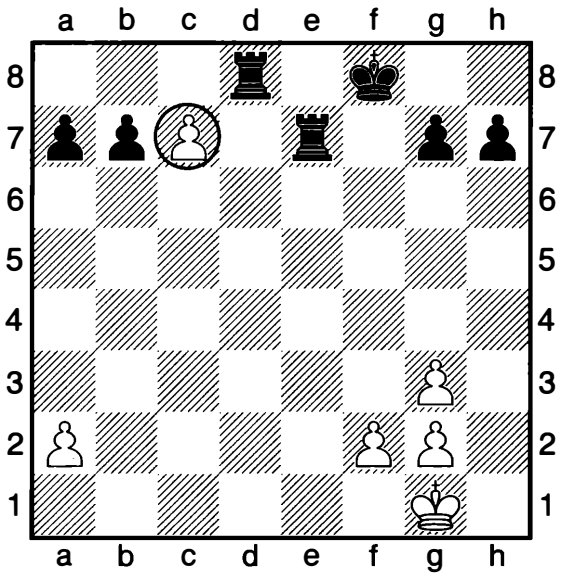
37. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks



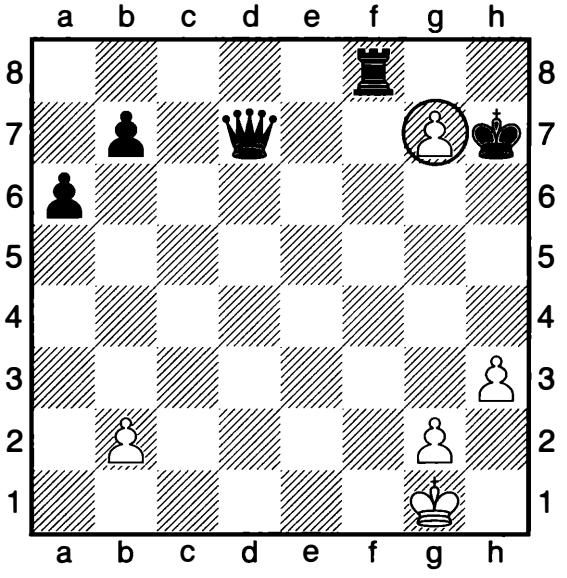
38. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks



39. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks



40. Find a Check by White's Pawn.

Move No.	WHITE	BLACK	Marks

Training Session # 20

Getting the King out of Check by 'Move'

In our previous session we have learnt that it is compulsory for the King in 'Check' to get out of the same immediately and that it is is illegal for a player to make a move which brings or leaves his king in 'Check'.

We have also learn that there are three principle methods of getting the King out of Check:

1) Move 2) Block 3) Capture

In today's session we have learnt the method of getting the King out of Check by moving to a safe square, which is not under attack by any of the opponent's chessmen.

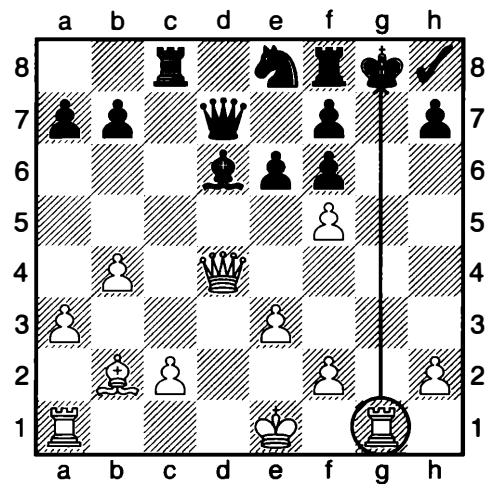
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

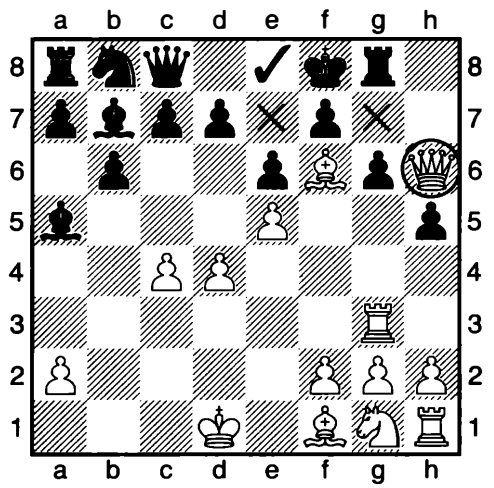
Maximum Marks for this chapter: 16



Rook on **g1** is giving Check to Black's King on **g8**. Remove Check by 'move'.

Answer:

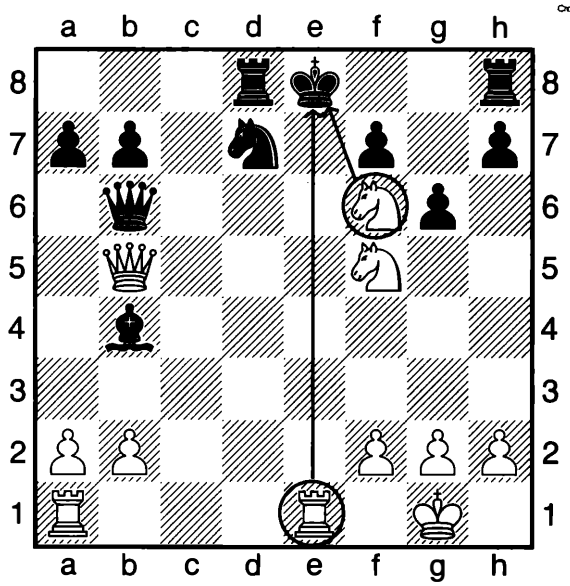
Move No.	WHITE	BLACK
1	...	Kh8



Queen on **h6** is giving Check to Black's King on **f8**. Remove Check by 'Move'.

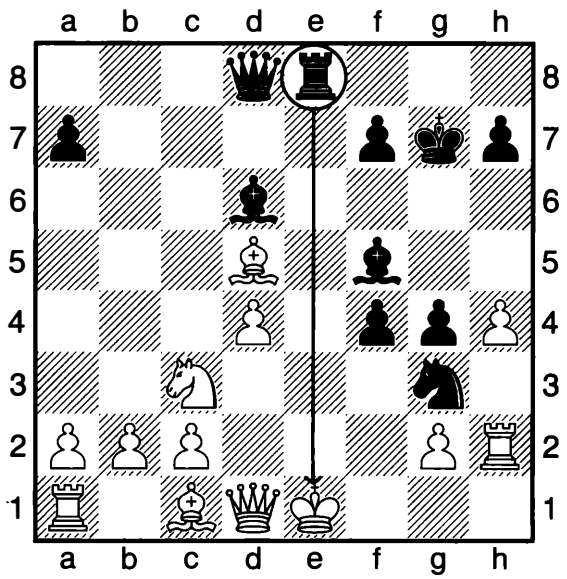
Answer:

Move No.	WHITE	BLACK
1	...	Ke8



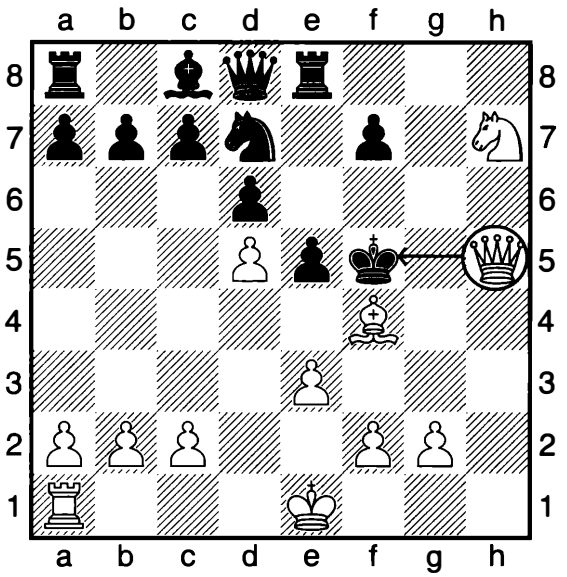
1. The Black King is in Check from Rook on **e1** & Knight on **f6**, remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



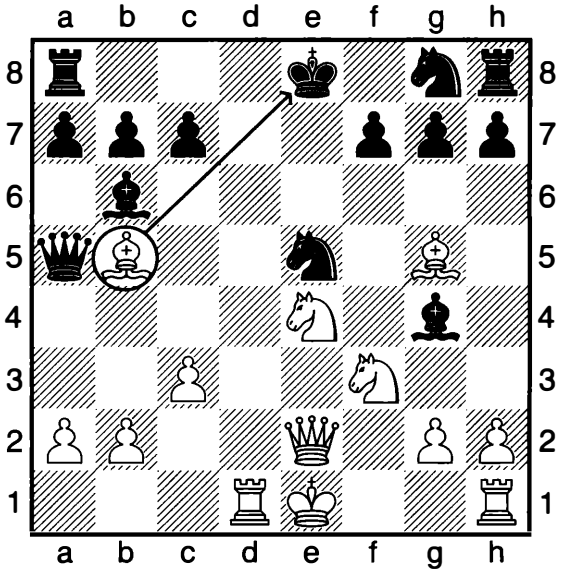
2. The White King is in Check from the Rook on **e8**. Remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



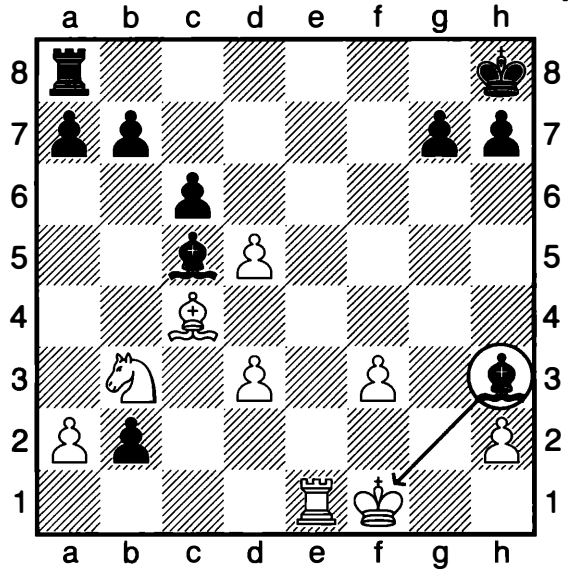
3. The Black King is in Check from the Queen on **h5**. Remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



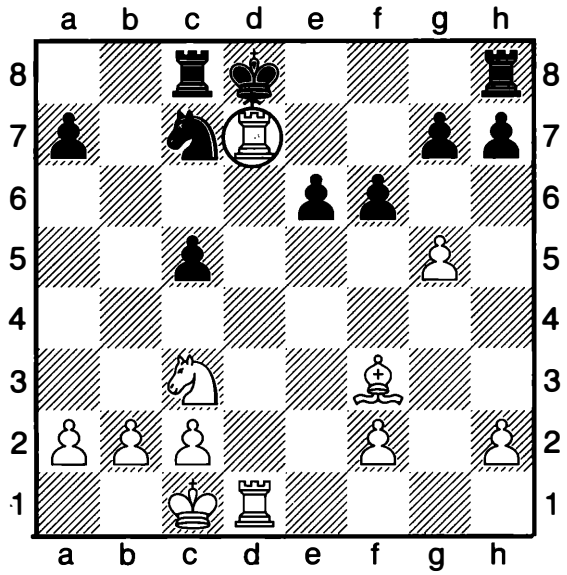
4. The Black King is in Check from the Bishop on **b5**. Remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



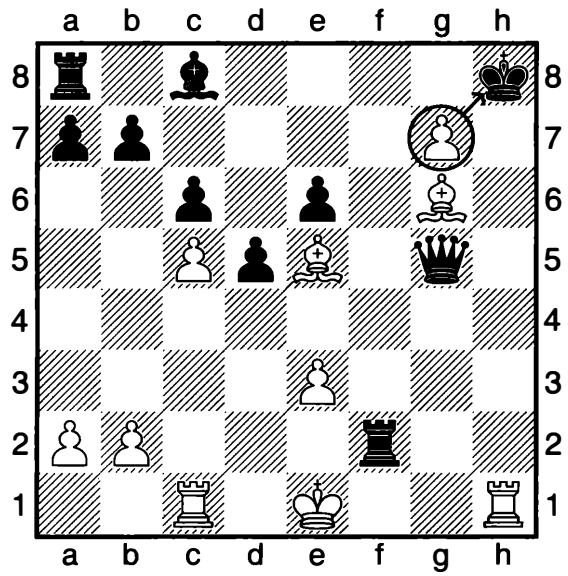
5. The White King is in Check from Bishop on **h3**. Remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



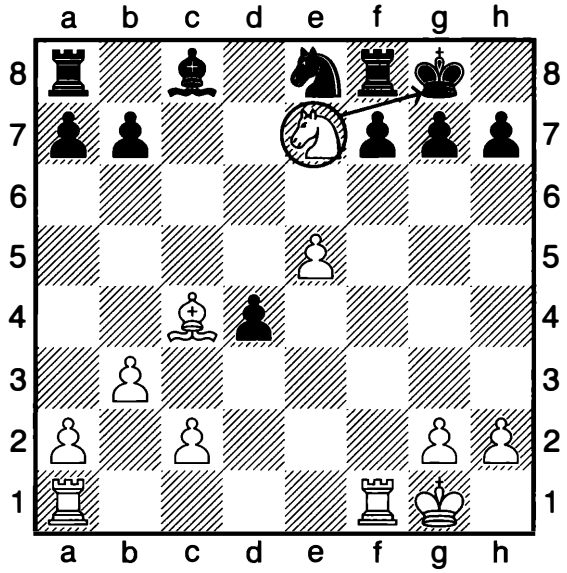
6. The Black King is in Check from Rook on **d7**. Remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



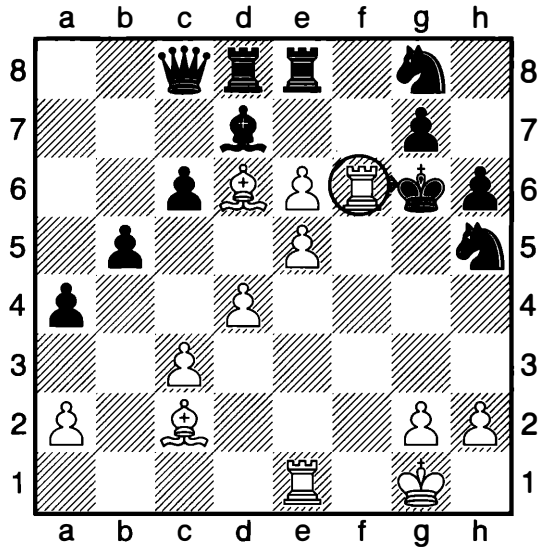
7. The Black King is in Check from Pawn on **g7**. Remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



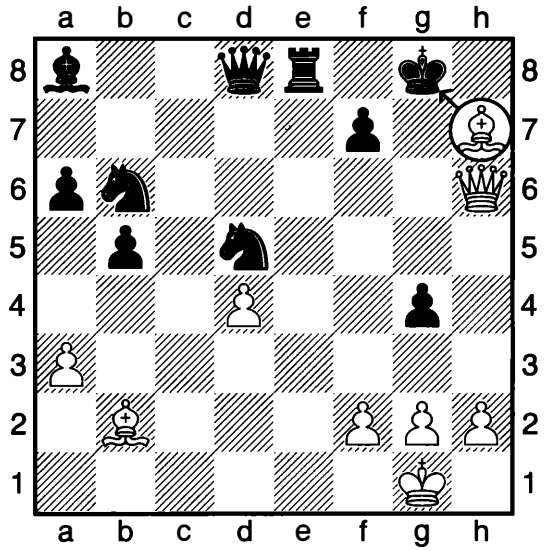
8. The Black King is in Check from the Knight on **e7**. Remove Check by '**Move**'.

Move No.	WHITE	BLACK	Marks



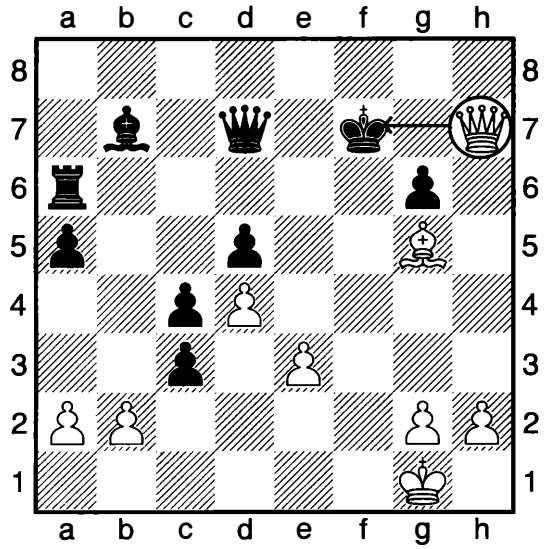
9. The Black King is in Check from Rook on **f6**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks



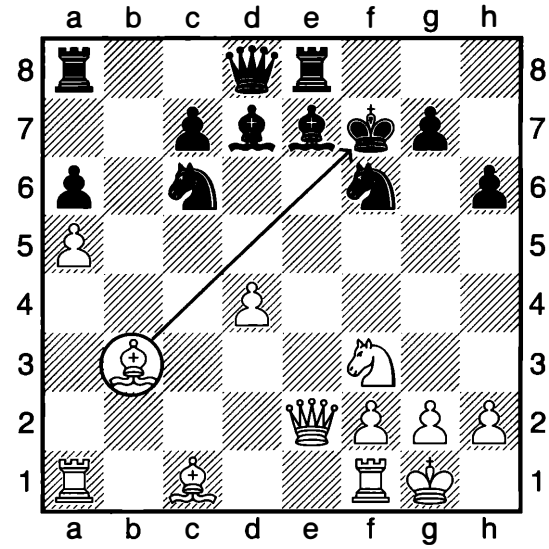
10. The Black King is in Check from Bishop on **h7**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks



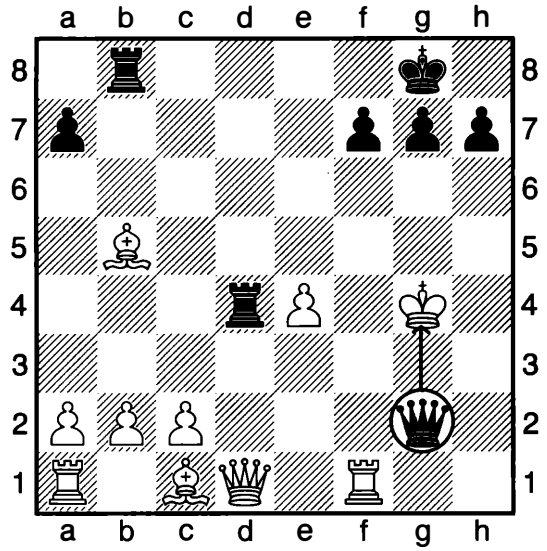
11. The Black King is in Check from Queen on **h7**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks



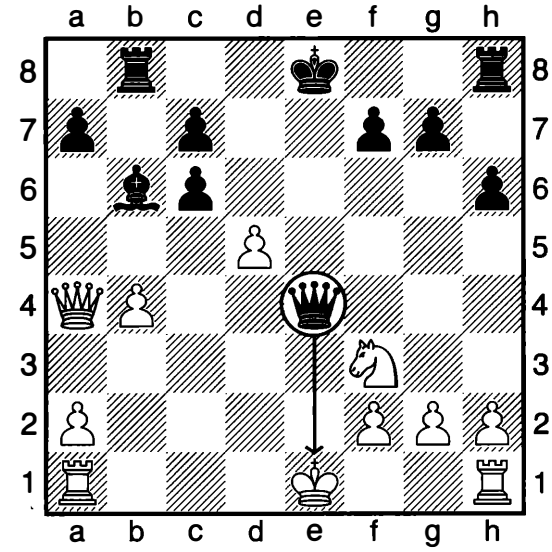
12. The Black King is in Check from Bishop on **b3**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks



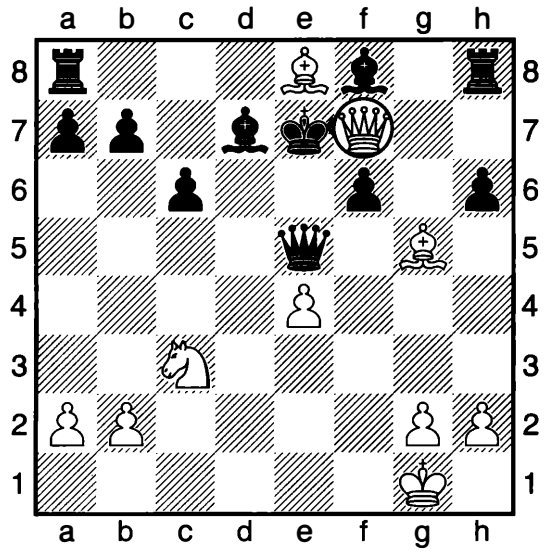
13. The White King is in Check from Queen on **g2**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks



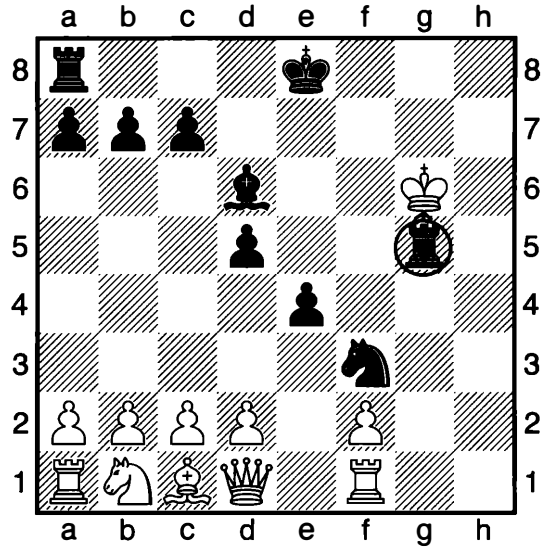
14. The White King is in Check from Queen on **e4**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks



15. The Black King is in Check from Queen on **f7**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks



16. The White King is in Check from Rook on **g5**. (✓) the Square/s which are legal for King to '**Move**' out of Check.

Marks

Training Session # 21

Getting the King out of Check by 'Block'

In today's session we have learnt to get the King out of Check by 'Block'. This can be done by placing one's Piece or Pawn between the King and the opponent's Piece giving Check.

While learning this method we have seen that 'Blocking' is not possible in case the Check is from Knight (jumping piece) and Pawn (a Pawn Check is a direct attack on the King). However, it is possible to Block the Checks from Rook, Bishop & Queen (all 'Line' pieces) provided the Check giving piece and the opposing King are at a minimum distance of 1-square between them.

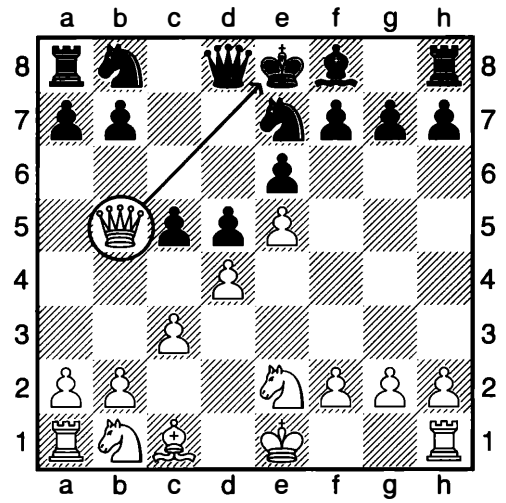
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

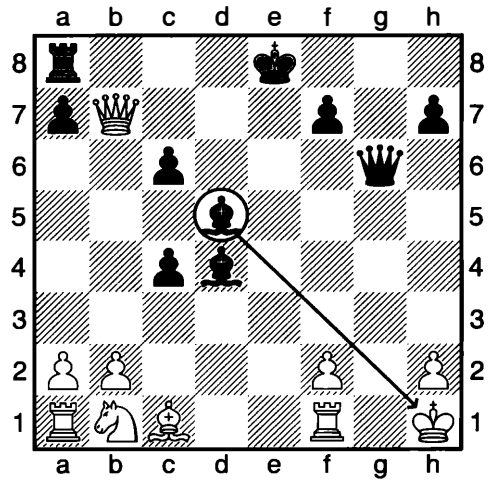
Maximum Marks for this chapter: 16



Queen on **b5** is giving Check to Black's King on **e8**. Remove Check by 'Block'.

Answer:

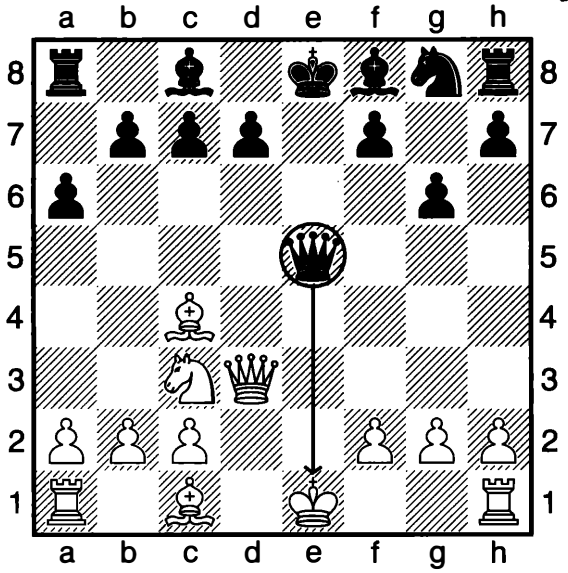
Move No.	WHITE	BLACK
1	...	Qd7



Bishop on **d5** is giving Check to White's King on **h1**. Remove Check by 'Block'.

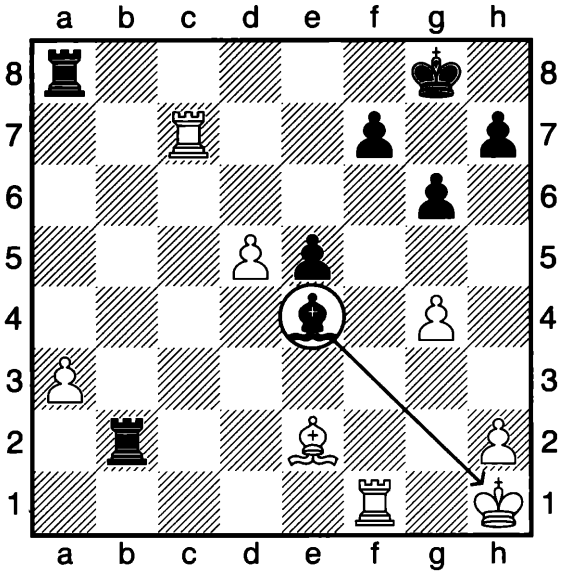
Answer:

Move No.	WHITE	BLACK
1	...	f3



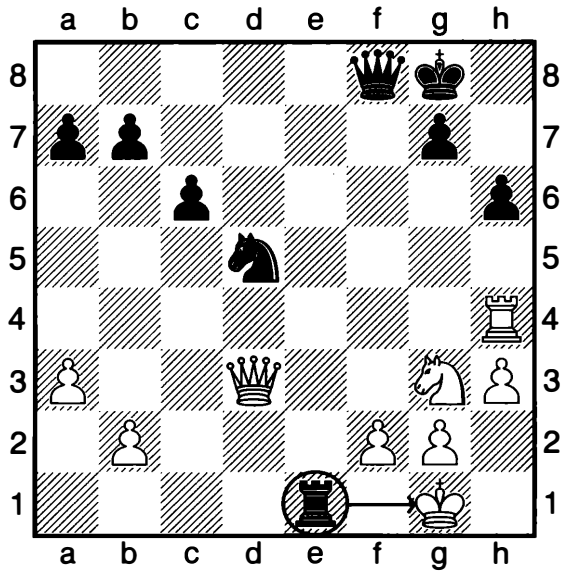
1. The Queen on **e5** is giving Check to White's King on **e1**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



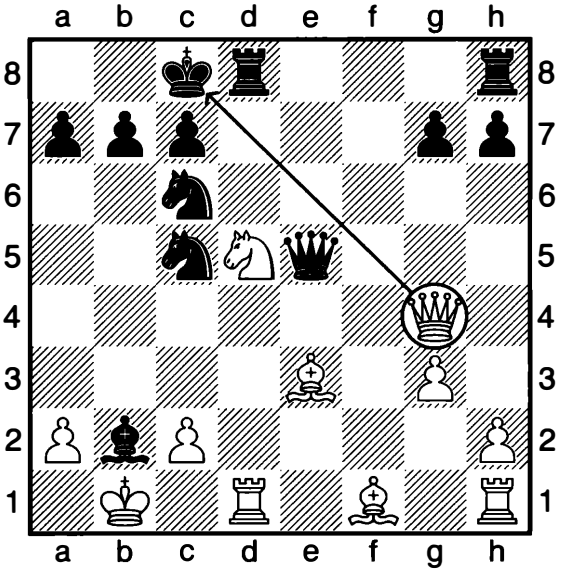
2. The Bishop on **e4** is giving Check to White's King on **h1**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



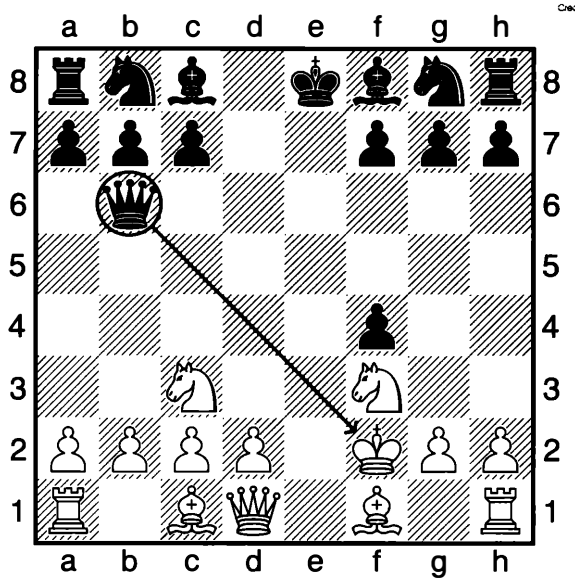
3. The Rook on **e1** is giving Check to White's King on **g1**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



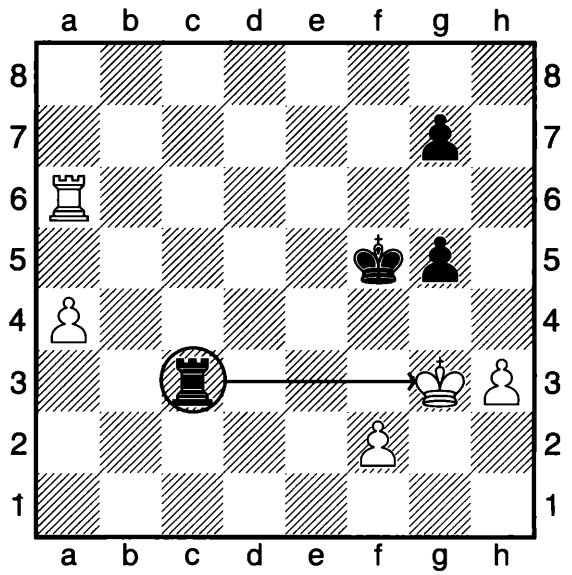
4. The Queen on **g4** is giving Check to Black's King on **c8**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



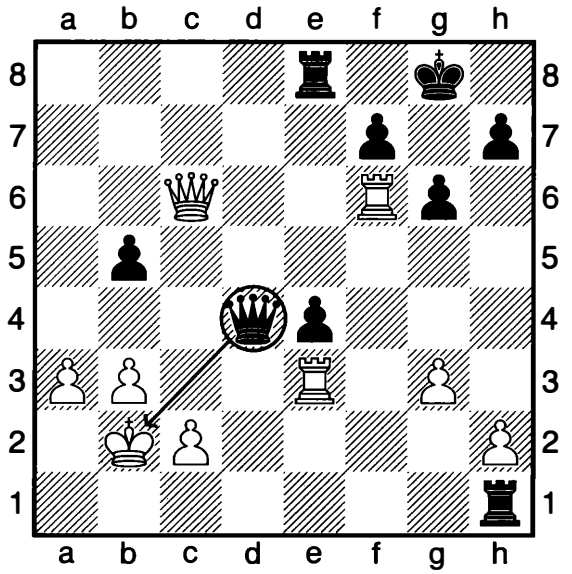
5. The Queen on **b6** is giving Check to Black's King on **f2**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



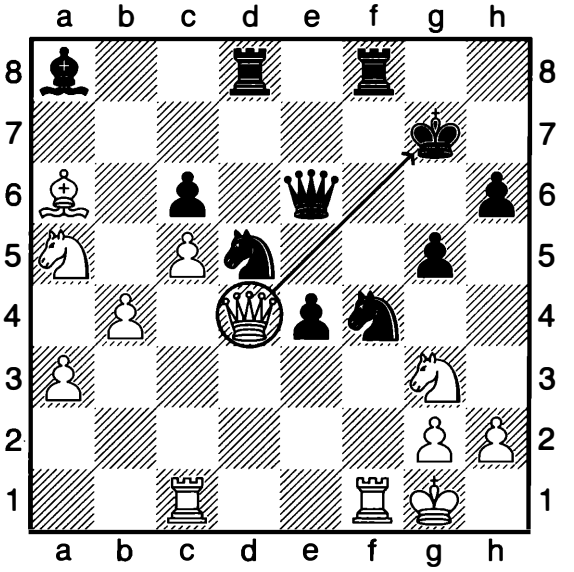
6. The Rook on **c3** is giving Check to Black's King on **g3**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



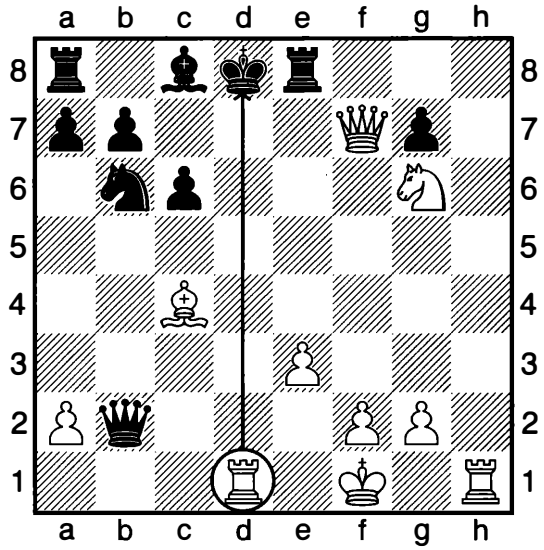
7. The Queen on **d4** is giving Check to White's King on **b2**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



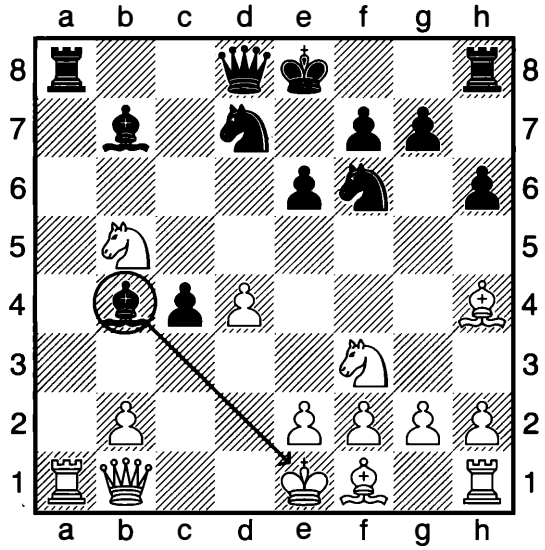
8. The Queen on **d4** is giving Check to Black's King on **g7**. Remove Check by '**Block**'.

Move No.	WHITE	BLACK	Marks



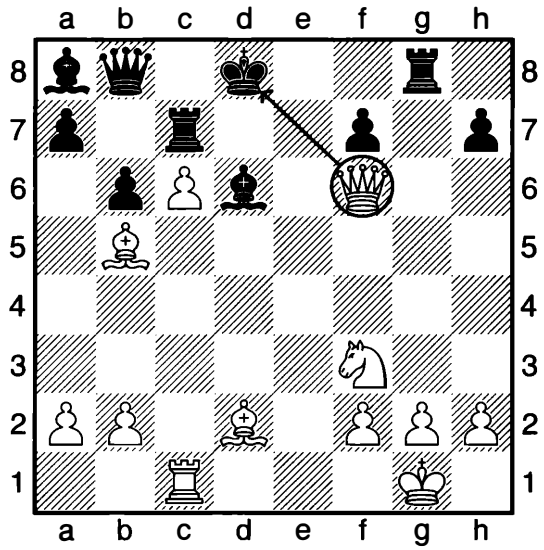
9. The Black King is in Check from Rook on d1. Circle Black's chessmen which can 'Block' this check.

Marks



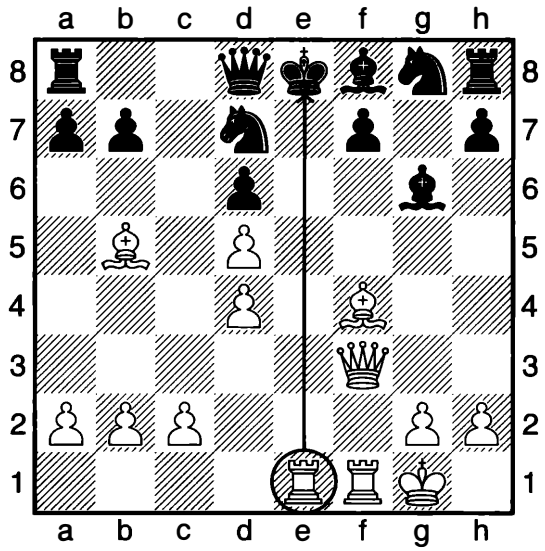
10. The White King is in Check from Bishop on b4. Circle White's chessmen which can 'Block' this check.

Marks



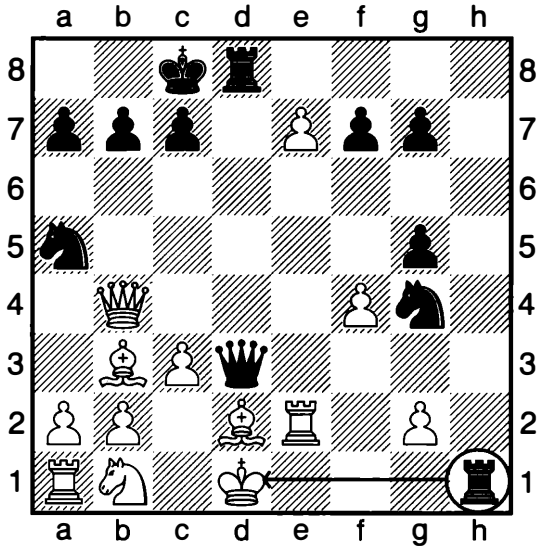
11. The Black King is in Check from Queen on f6. Circle Black's chessmen which can 'Block' this check.

Marks

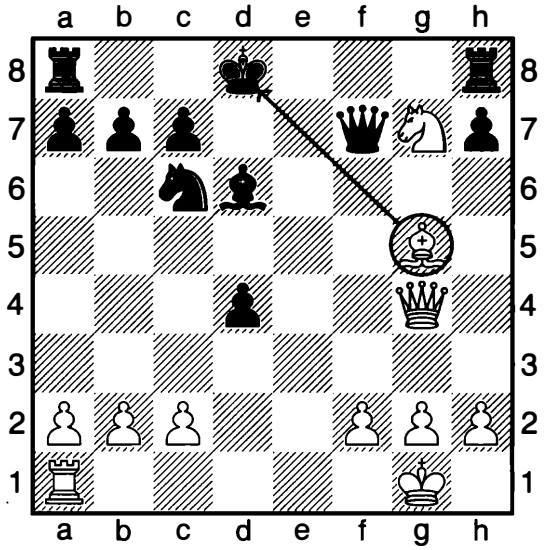


12. The Black King is in Check from Rook on e1. Circle Black's chessmen which can 'Block' this check.

Marks

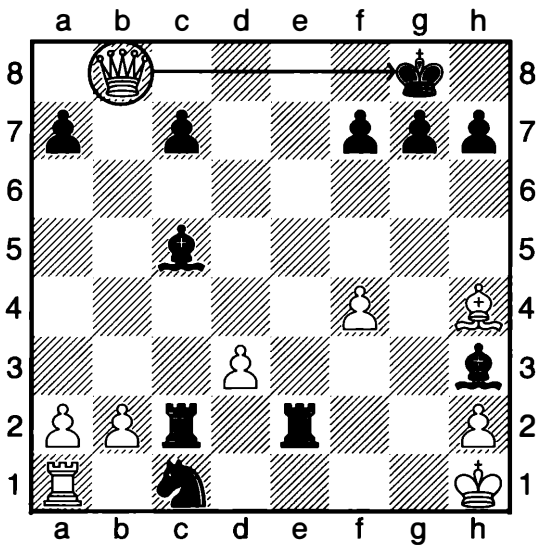


13. The White King is in Check from Rook on h1. Circle White's chessmen which can 'Block' this check.



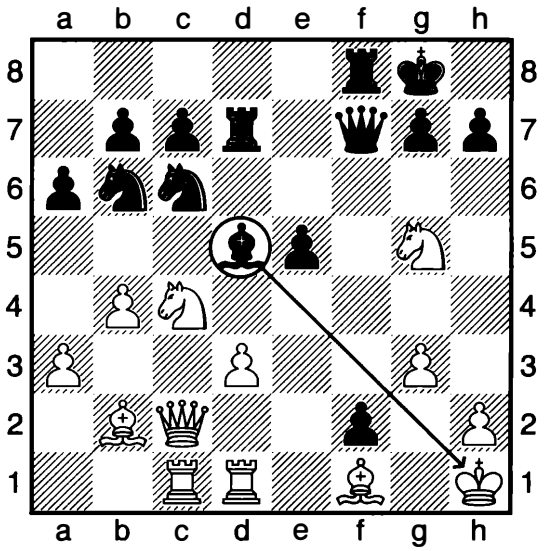
14. The Black King is in Check from Bishop on g5. Circle Black's chessmen which can 'Block' this check.

Marks



15. The Black King is in Check from Queen on b8. Circle Black's chessmen which can 'Block' this check.

Marks



16. The White King is in Check from Bishop on d5. Circle White's chessmen which can 'Block' this check.

Marks

Training Session # 22

Getting the King out of Check by 'Capture'

In today's session we have learnt the 3rd principle of getting the King out of Check - by 'Capturing' the Check giving Piece. This principle can be effected by Capturing the Chessman giving the Check, either with the King or with another Chessman.

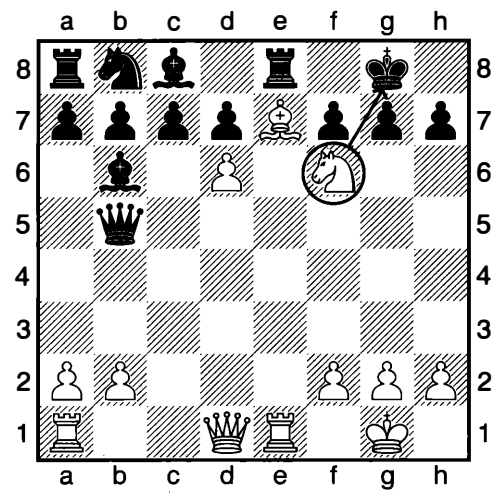
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

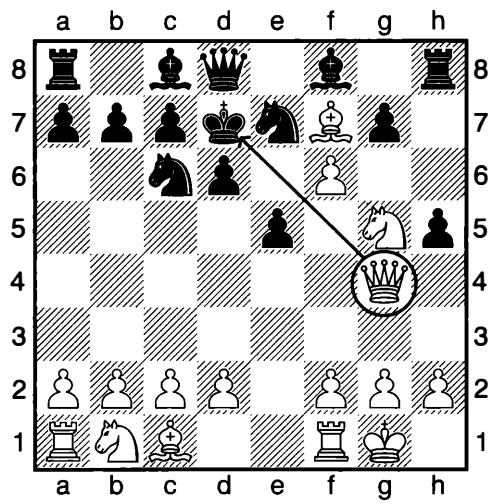
Maximum Marks for this chapter: 16



Knight on **f6** is giving Check to Black's King on **g8**. Remove Check by 'Capture'.

Answer:

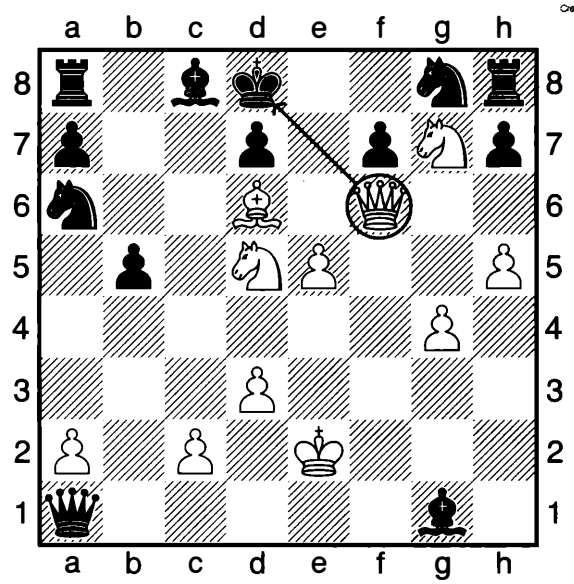
Move No.	WHITE	BLACK
1	...	gxf6



Queen on **g4** is giving Check to Black's King on **e1**. Remove Check by 'Capture'.

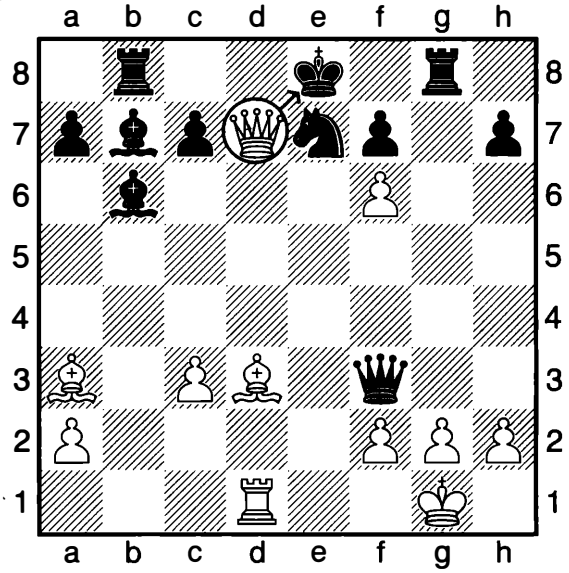
Answer:

Move No.	WHITE	BLACK
1	...	hxg4



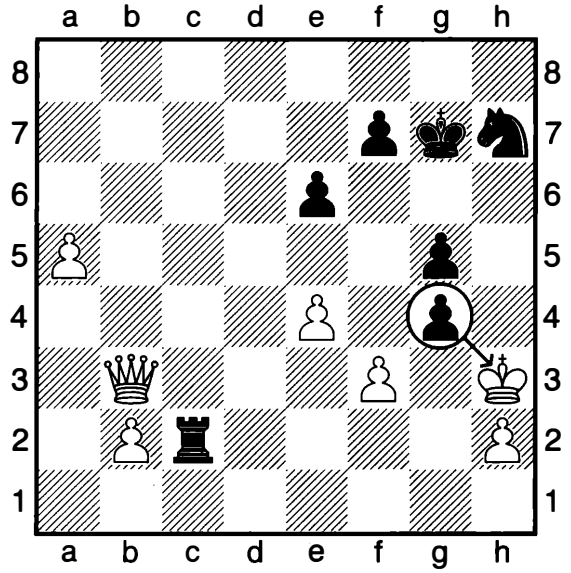
1. The Queen on **f6** is giving Check to Black's King on **d8**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



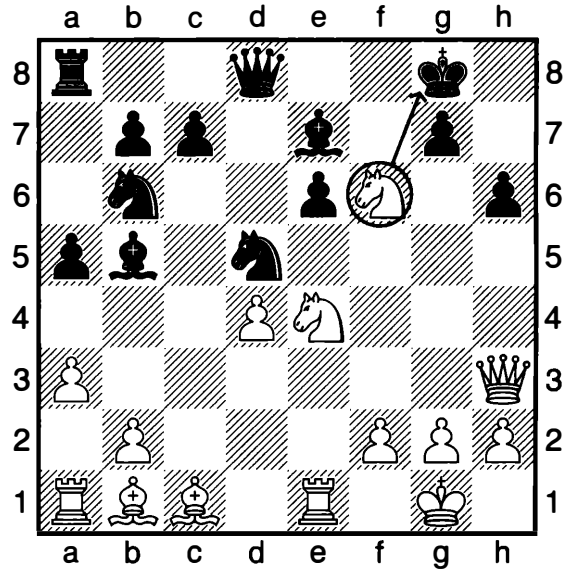
2. The Queen on **d7** is giving Check to Black's King on **e8**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



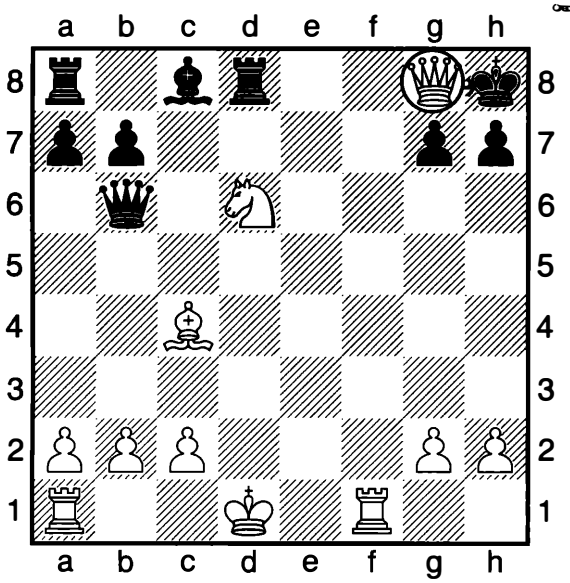
3. The Pawn on **g4** is giving Check to White's King on **h3**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



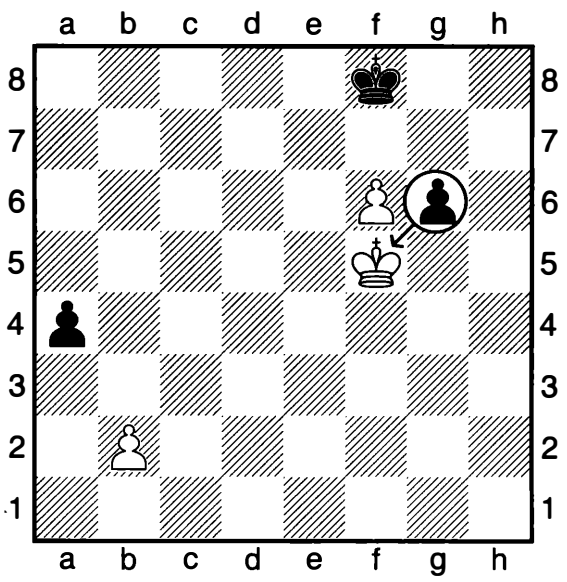
4. The Knight on **f6** is giving Check to Black's King on **g8**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



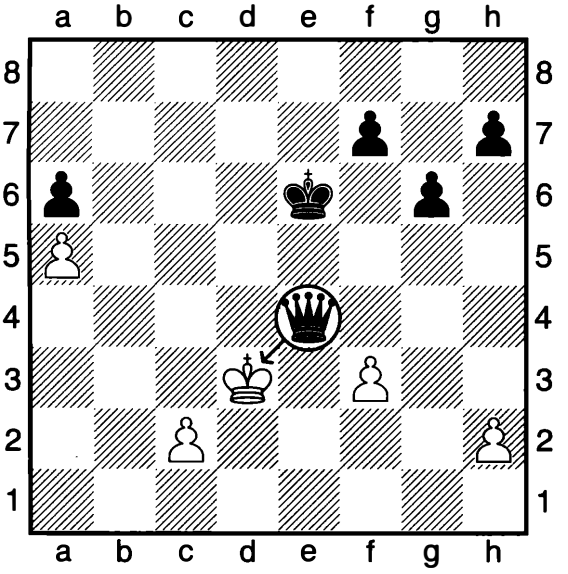
5. The Queen on **g8** is giving Check to the Black's King on **h8**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



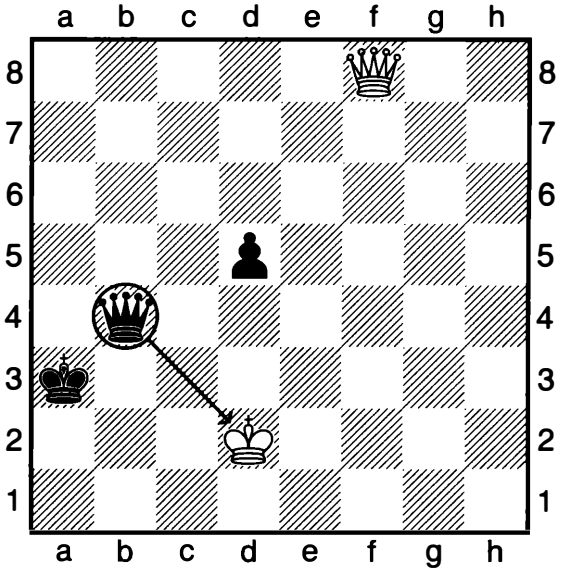
6. The Pawn on **g6** is giving Check to White's King on **f5**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



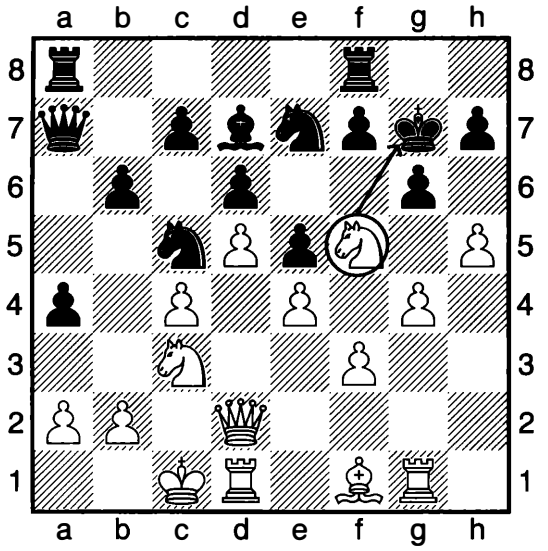
7. The Queen on **e4** is giving Check to White's King on **d3**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



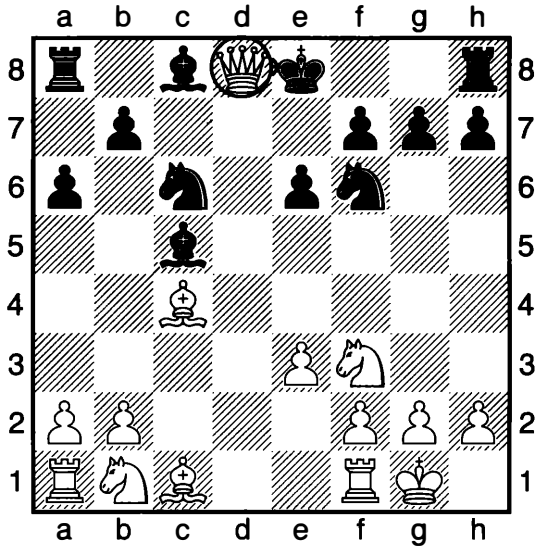
8. The Queen on **b4** is giving Check to White's King on **d2**. Remove Check by '**Capture**'.

Move No.	WHITE	BLACK	Marks



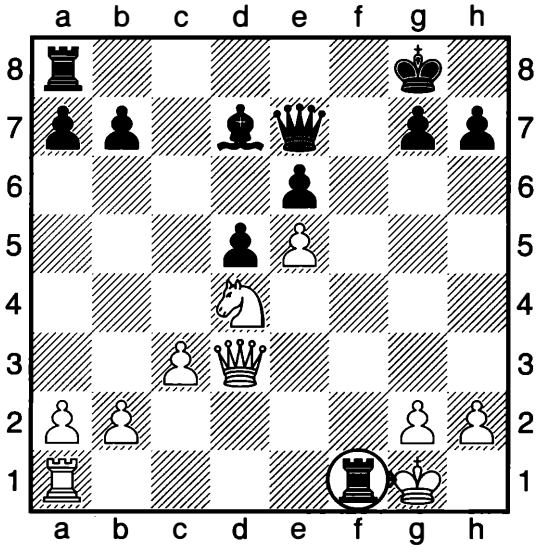
9. The Black King is in Check from Knight on **f5**. Circle White's chessmen which can '**Capture**' this Knight to remove check.

Marks



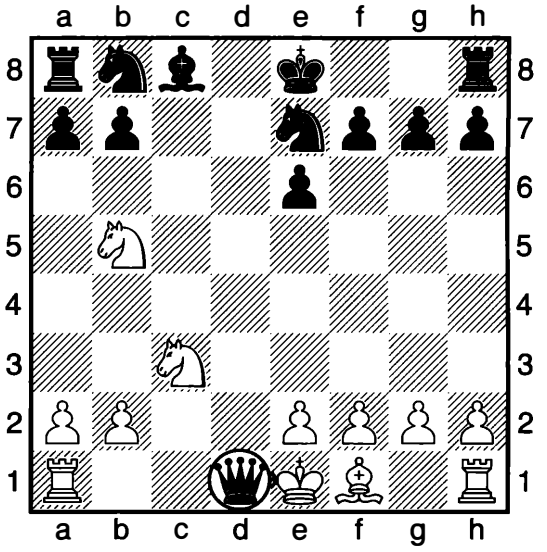
10. The Black King is in Check from Queen on **d8**. Circle Black's chessmen which can '**Capture**' this Queen to remove check.

Marks



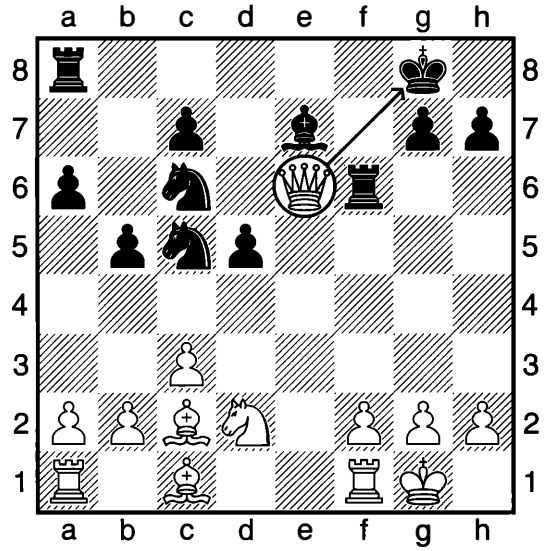
11. The White King is in Check from Rook on **f1**. Circle White's chessmen which can '**Capture**' this Rook to remove check.

Marks



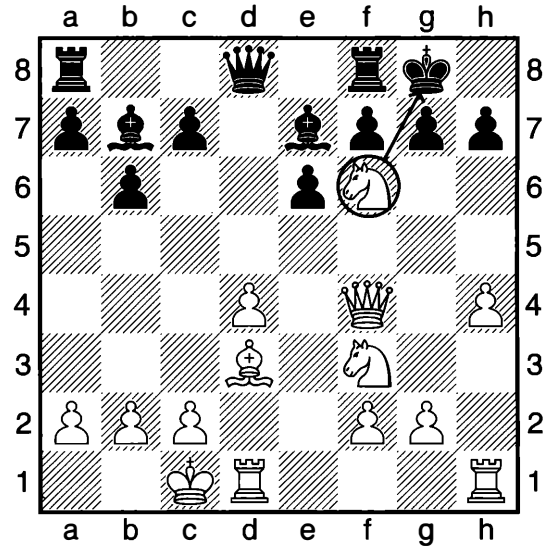
12. The White King is in Check from Queen on **d1**. Circle White's chessmen which can '**Capture**' this Queen to remove check.

Marks



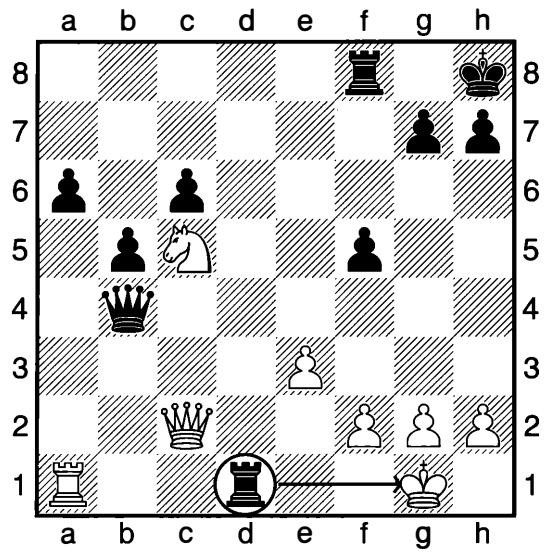
13. The Black King is in Check from Queen on **e6**. Circle Black's chessmen which can '**Capture**' this Queen to remove check.

Move No.	WHITE	BLACK	Marks



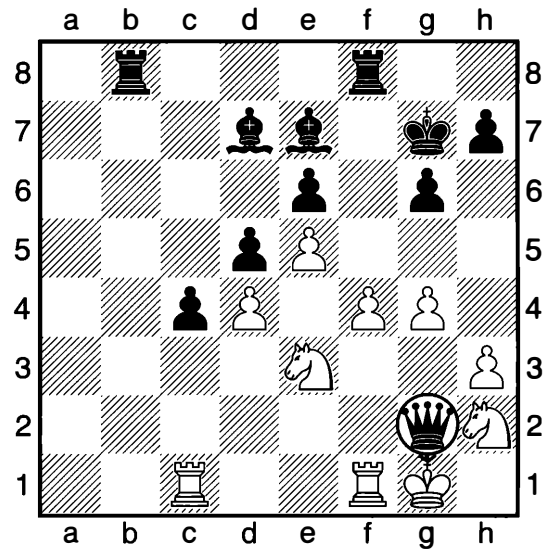
14. The Black King is in Check from Knight on **f6**. Circle Black's chessmen which can '**Capture**' this Knight to remove check.

Move No.	WHITE	BLACK	Marks



15. The White King is in Check from Rook on **d1**. Circle White's chessmen which can '**Capture**' this Rook to remove check.

Marks



16. The White King is in Check from Queen on **g2**. Circle White's chessmen which can '**Capture**' this Queen to remove check.

Marks

Training Session # 23

'Check' or 'Checkmate'

We have seen that a King in Check is required to get out of the same immediately by application of any of the three principles of **Move**, **Block** and **Capture**.

However, if it cannot get out of Check, the situation is described as '**Checkmate**' and the game ends immediately in victory for the player giving the Check as the defending side (the King in Check) is not in a position to make any legal move.

In this section you are required to closely examine the following 16-diagrams and find out whether the position is 'Check' or 'Checkmate'

The solving method is as under:

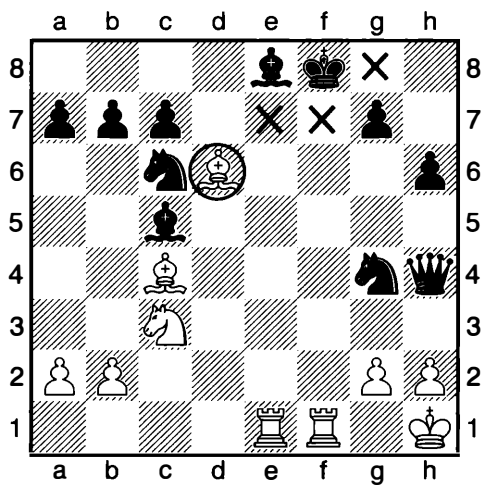
1. Circle the piece, which is 'Checking' the King
2. Find out whether the 'Check' giving piece can be captured.
3. If not, find out whether the 'Check' can be blocked.
4. If not, find out whether the King can move to a safe square.
5. This can be further be confirmed by Mark 'X' on all squares, which the King cannot move.
6. As such, if all the squares around the King in 'Check' are marked 'X', it's 'Checkmate!

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

Scoring Pattern: 1 Mark for each correct answer

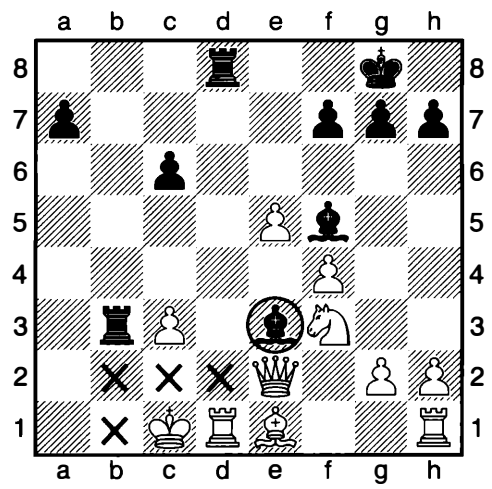
Maximum Marks for this chapter: 16



Black to play.

Answer:

CHECK	CHECKMATE
	✓

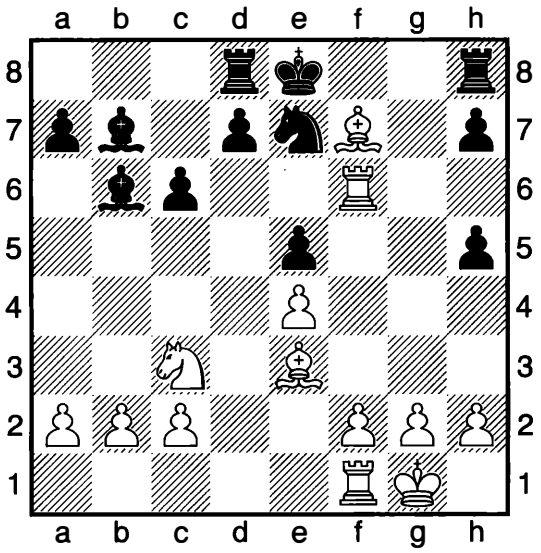


White to play.

This is not a checkmate. White can get out of the check by capturing the Bishop on **e3**

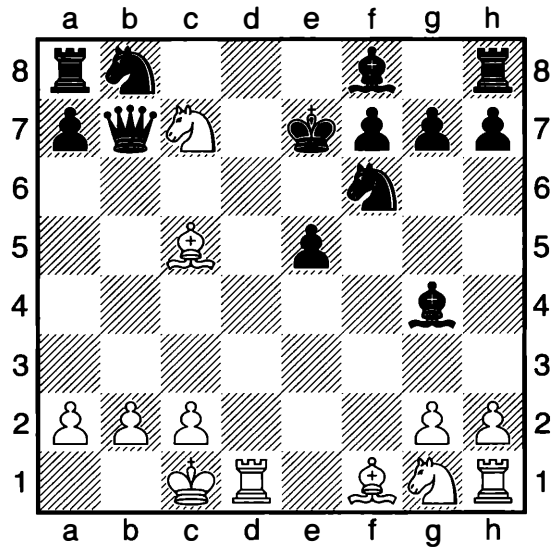
Answer:

CHECK	CHECKMATE
✓	



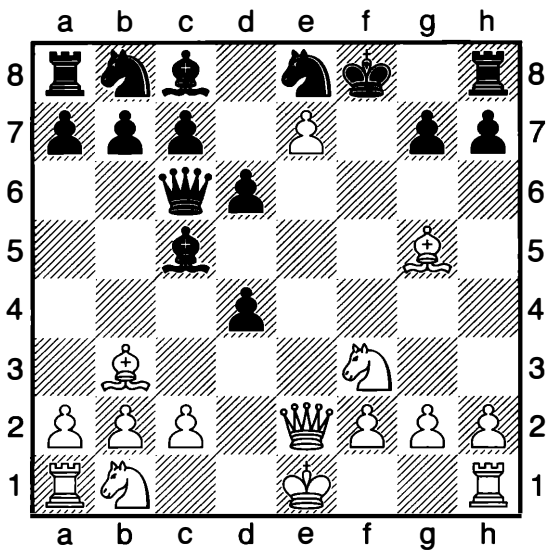
1. Black to Play.

CHECK	CHECKMATE	Marks



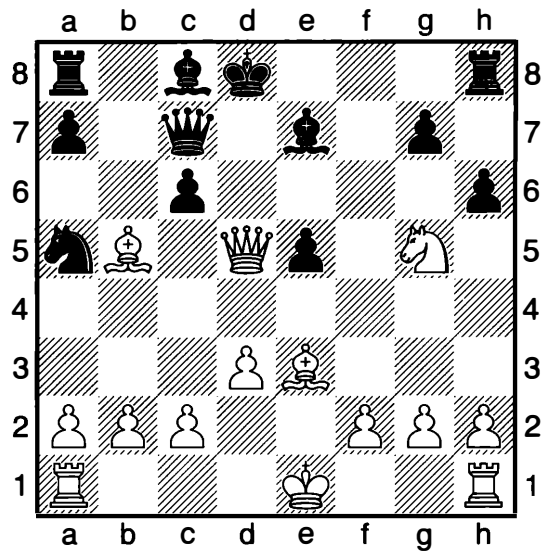
2. Black to Play.

CHECK	CHECKMATE	Marks



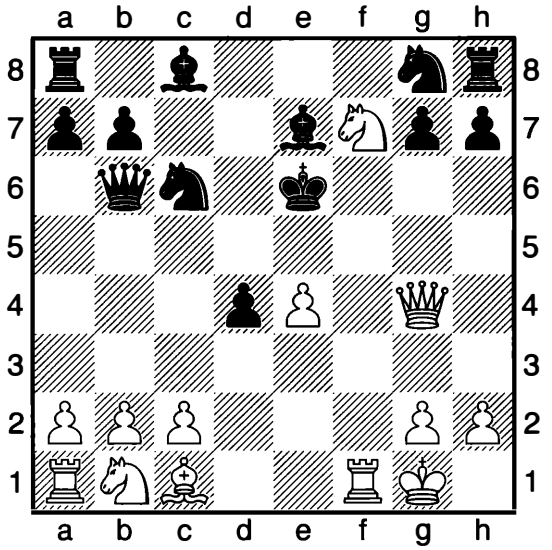
3. Black to Play.

CHECK	CHECKMATE	Marks



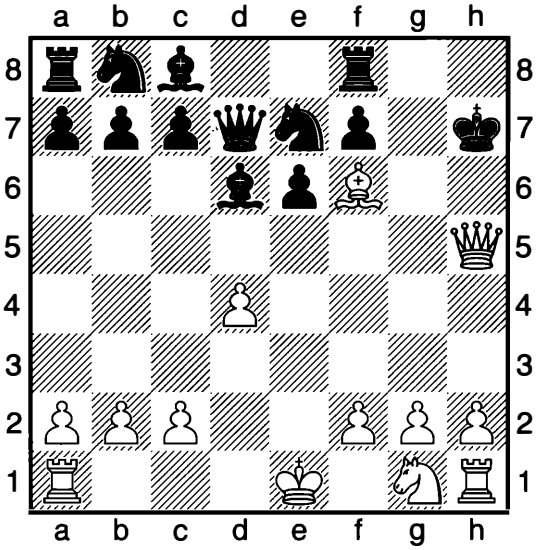
4. Black to Play.

CHECK	CHECKMATE	Marks



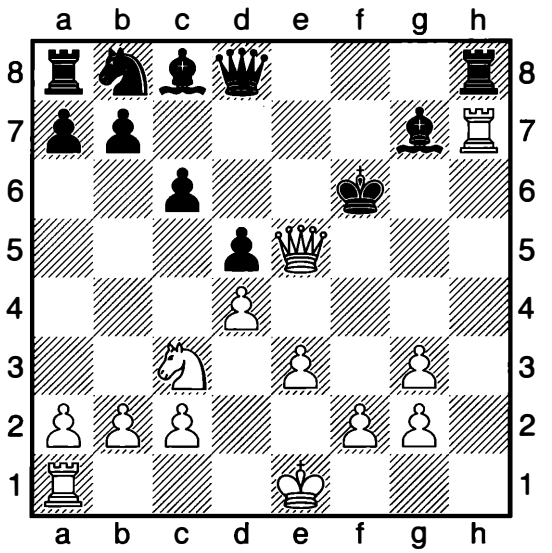
5. Black to Play.

CHECK	CHECKMATE	Marks



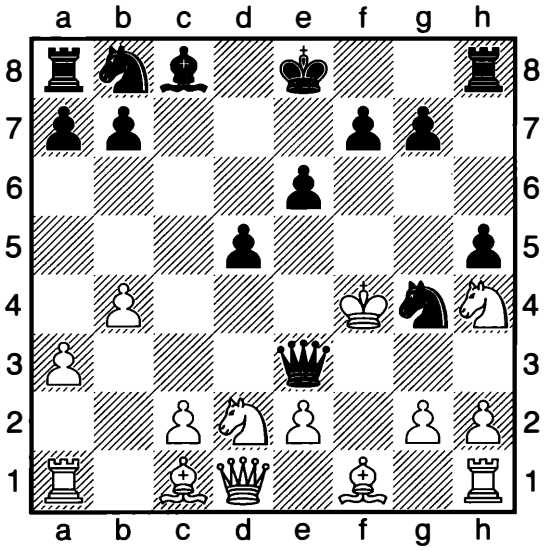
6. Black to Play.

CHECK	CHECKMATE	Marks



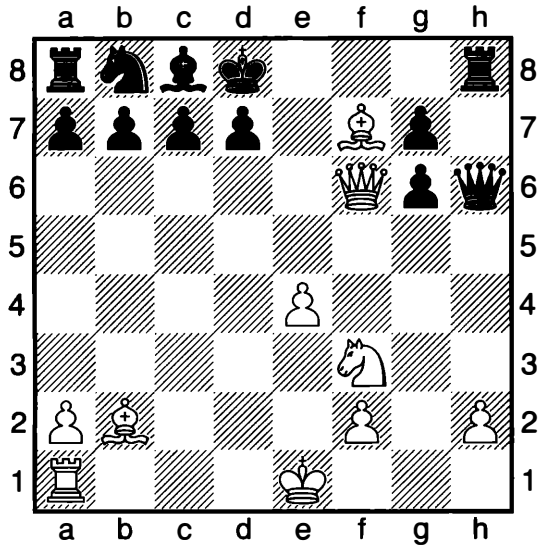
7. Black to Play.

CHECK	CHECKMATE	Marks



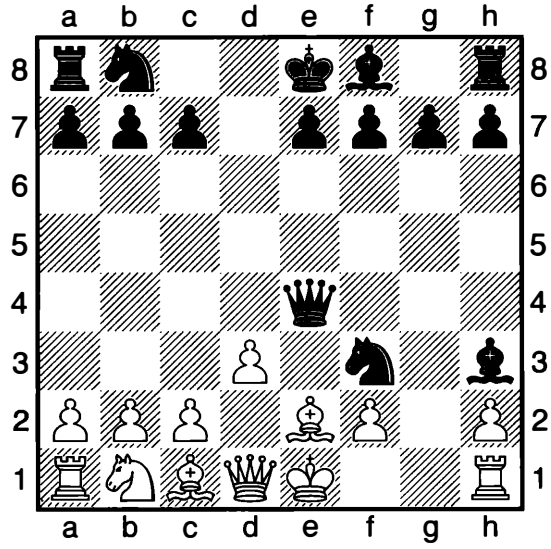
8. White to Play.

CHECK	CHECKMATE	Marks



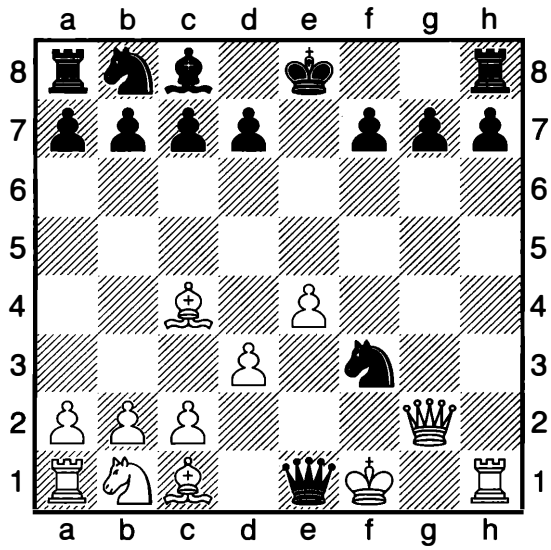
9. Black to Play.

CHECK	CHECKMATE	Marks



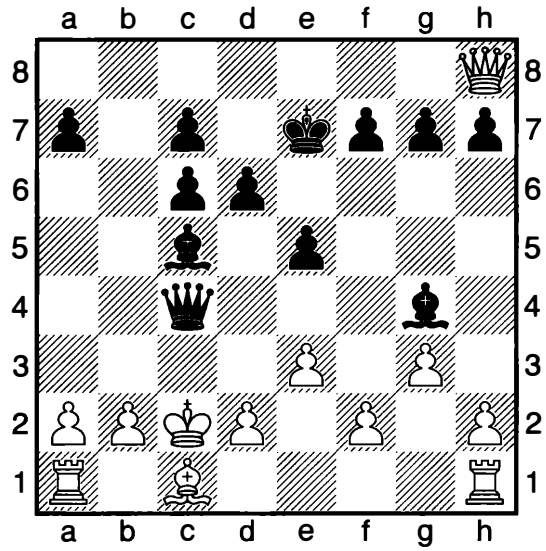
10. White to Play.

CHECK	CHECKMATE	Marks



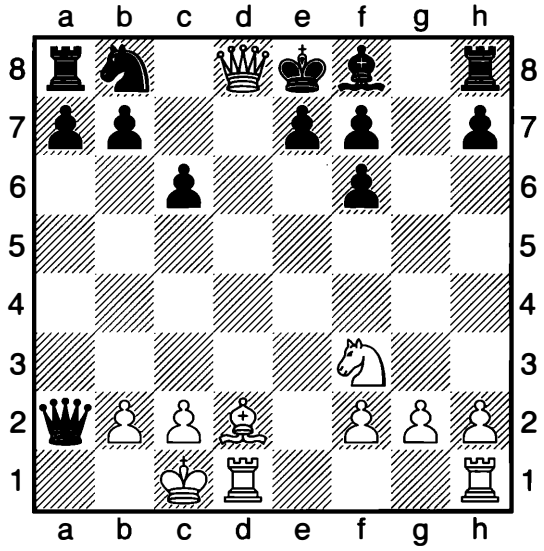
11. White to Play.

CHECK	CHECKMATE	Marks



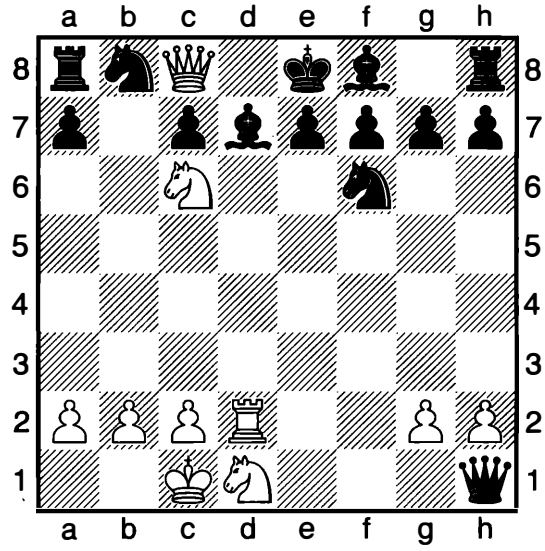
12. White to Play.

CHECK	CHECKMATE	Marks



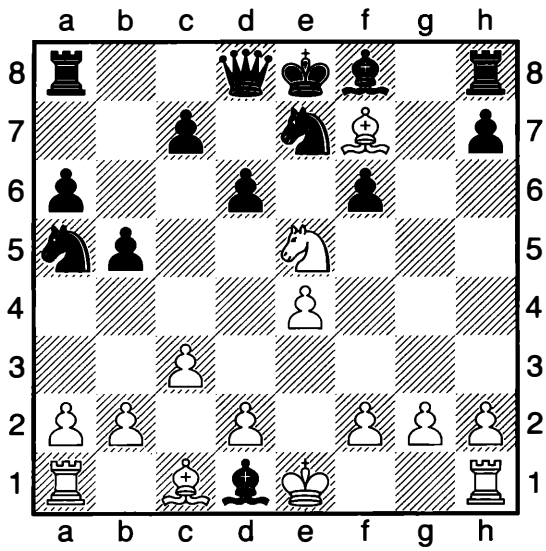
13. Black to Play.

CHECK	CHECKMATE	Marks



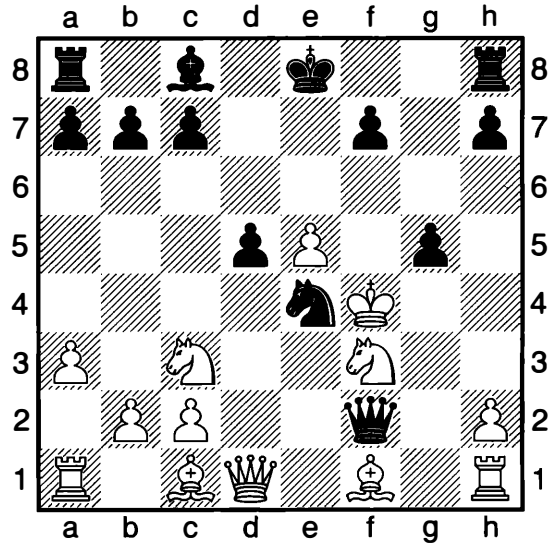
14. Black to Play.

CHECK	CHECKMATE	Marks



15. Black to Play.

CHECK	CHECKMATE	Marks



16. White to Play.

CHECK	CHECKMATE	Marks

Training Session # 24

Relative Value of Chessmen

In today's session we have learnt the value assigned to each of the chessman. It becomes necessary for us to know the worth of each of these 6-pieces so that it becomes easier for us to evaluate the position on the chessboard to decide whether or not it is good to exchange or capture a chessman.

Further, the values assume great importance as its calculations provide us an idea as to who is enjoying superiority in material. The side enjoying material advantage normally wins the game.

We have also learnt that having more material than our opponent does not entitle us to claim a win! The final goal is to achieve Checkmate!

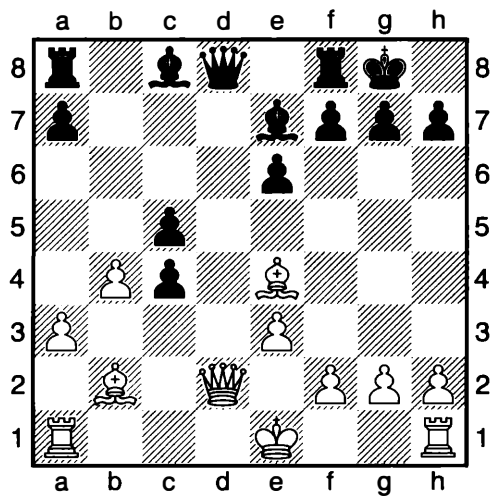
Our task is now to consolidate this knowledge regarding by solving 16-questions. The solving method is to read questions below each of the diagram and the answer.

A sample question and answer will help you in grasping the essentials very quickly.

No. of questions: 16

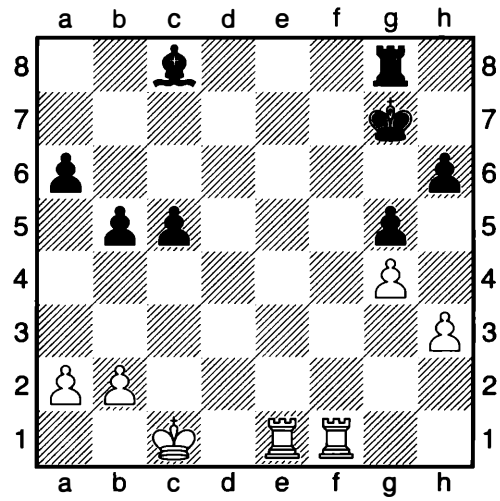
Scoring Pattern: 1 Mark for each correct answer

Maximum Marks for this chapter: 16



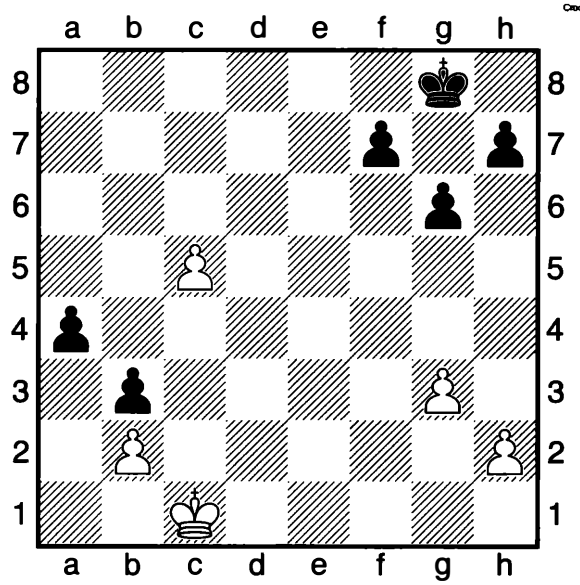
Calculate Relative Value of Chessmen:

WHITE	BLACK
31	32



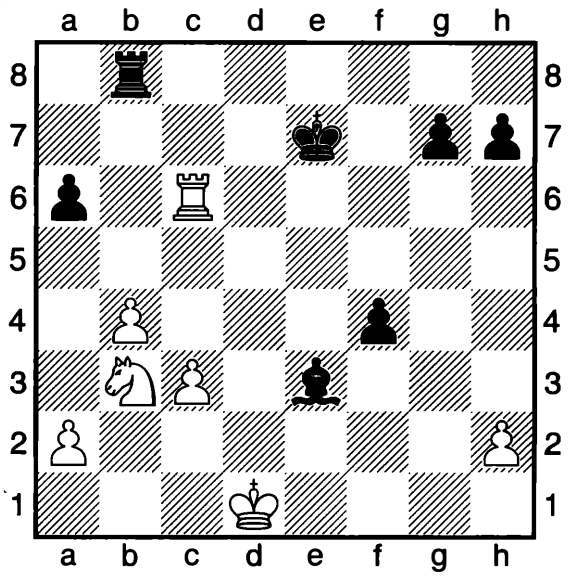
Which side is 'Exchange-up'? White or Black:

WHITE	BLACK
✓	



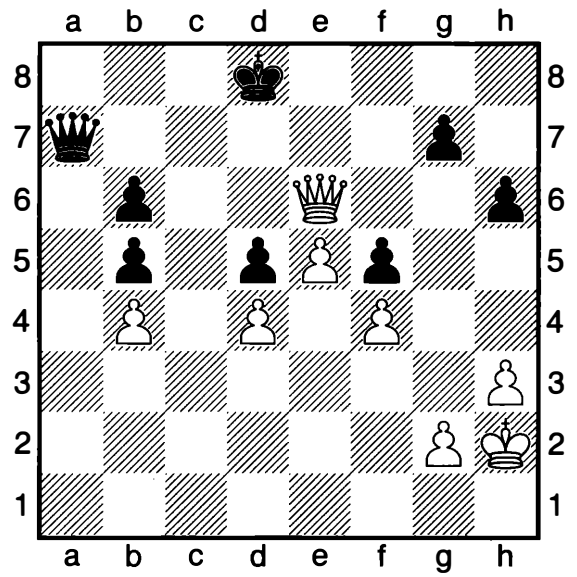
1. Calculate Relative Value of Chessmen:

WHITE	BLACK	Marks



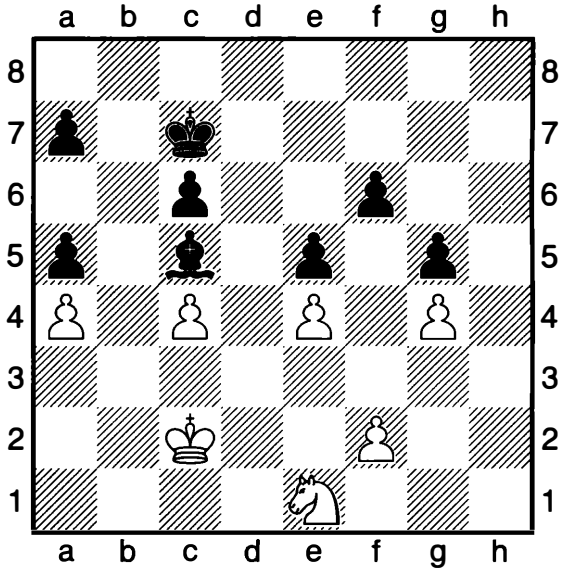
2. Calculate Relative Value of Chessmen:

WHITE	BLACK	Marks



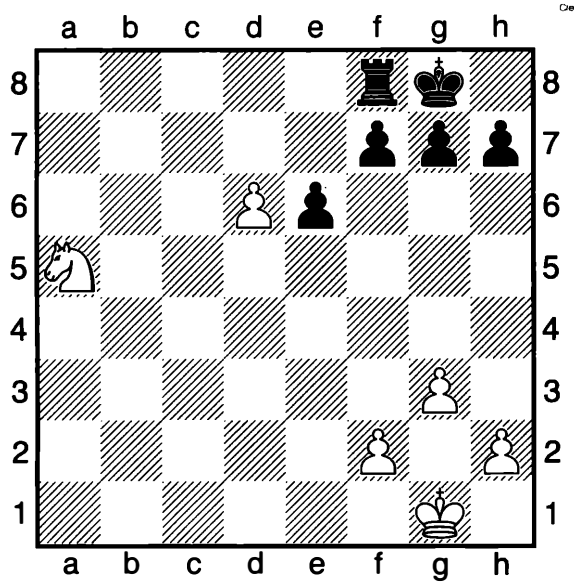
3. Calculate Relative Value of Chessmen:

WHITE	BLACK	Marks



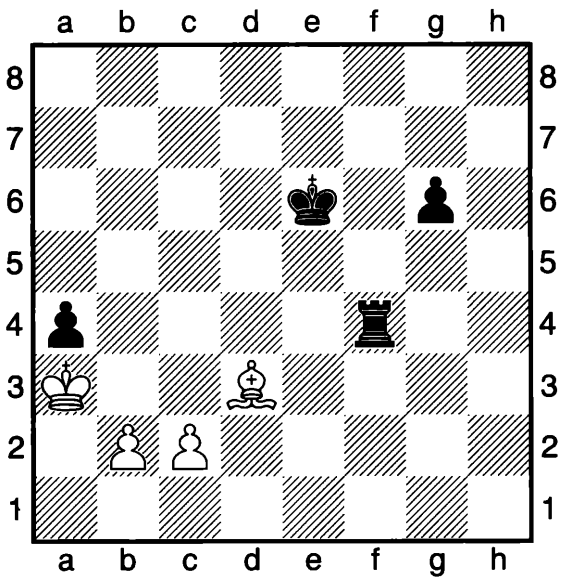
4. Calculate Relative Value of Chessmen:

WHITE	BLACK	Marks



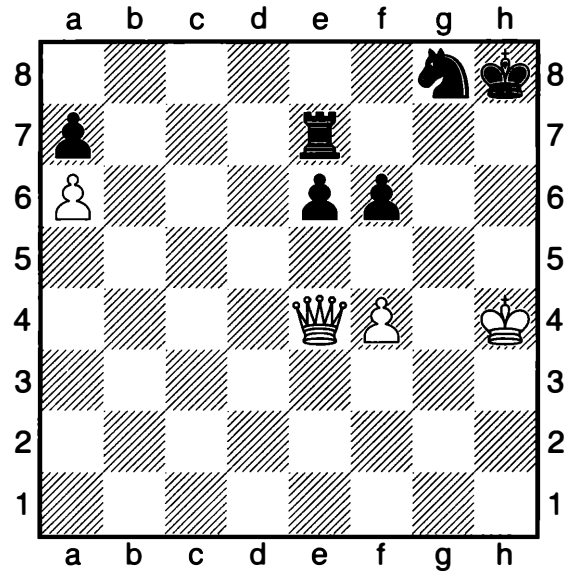
5. Which side is 'Exchange-Up'?

WHITE	BLACK	Marks



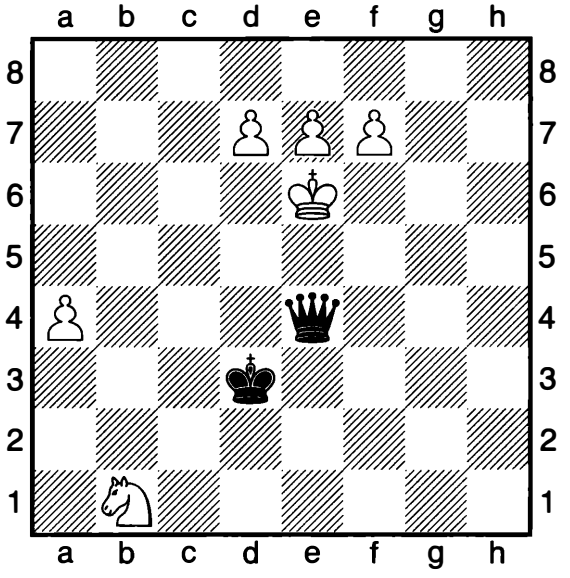
6. Which side is 'Exchange-Up'?

WHITE	BLACK	Marks



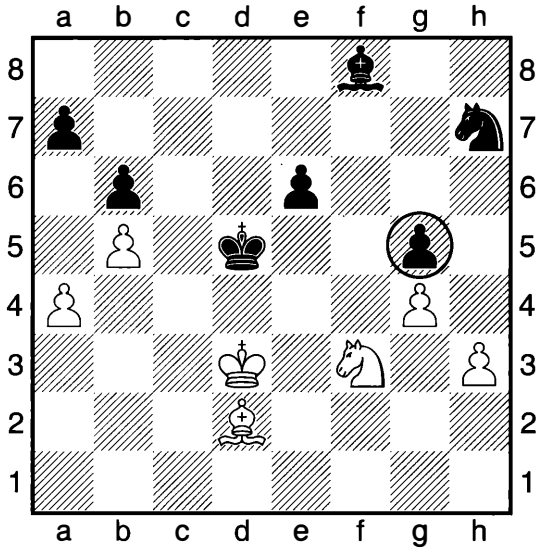
7. Calculate Relative Value of Chessmen:

WHITE	BLACK	Marks



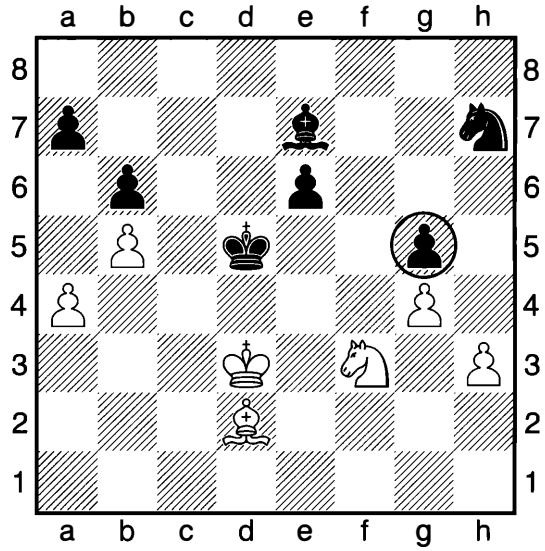
8. Calculate Relative Value of Chessmen:

WHITE	BLACK	Marks



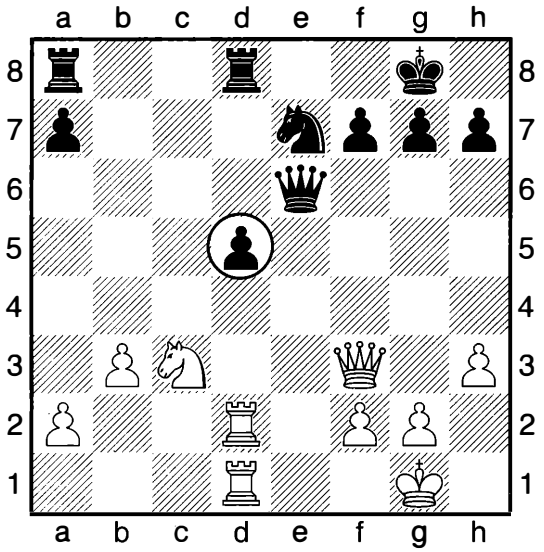
9. Will White gain or lose material if he captures Black's Pawn on g5?

Marks



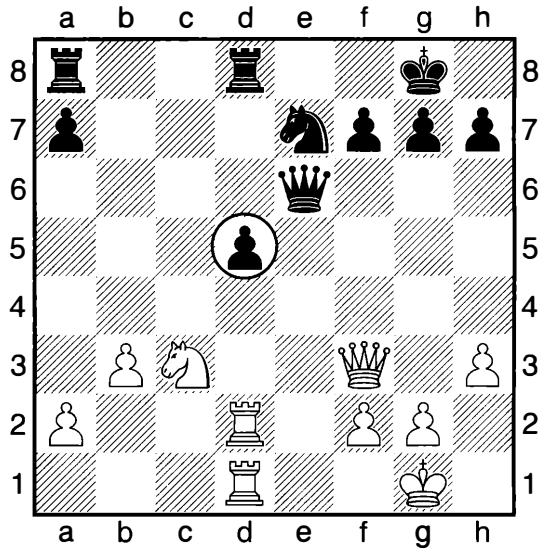
10. Will White gain or lose material if he captures Black's Pawn on g5?

Marks



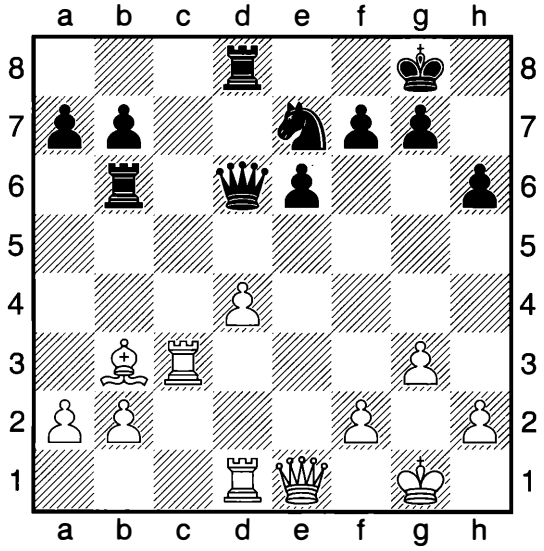
11. Circle White chessmen, which are attacking the d5 square

Marks



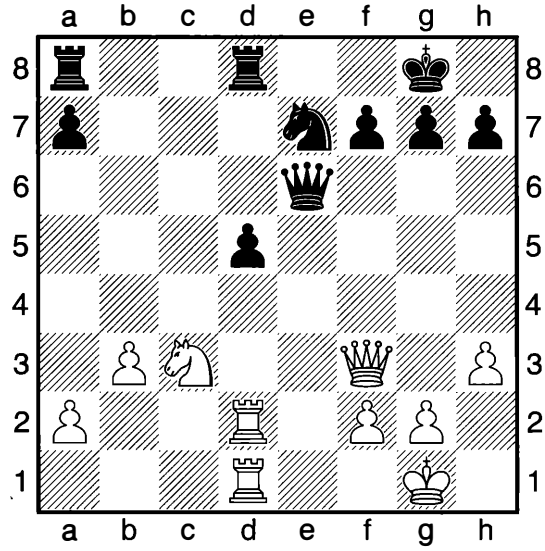
12. Circle Black's chessmen, which are defending the d5 square

Marks



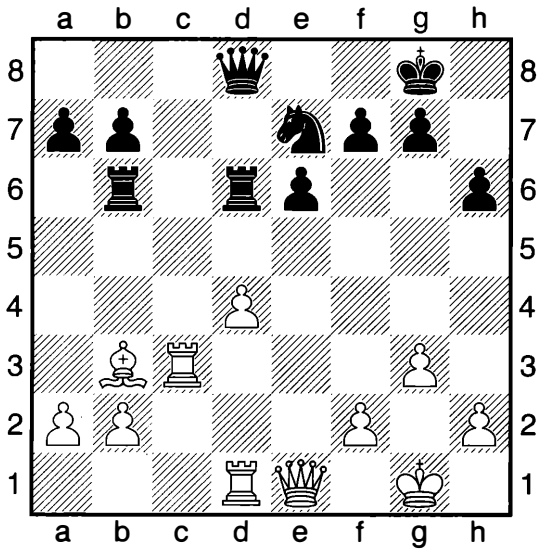
13. Set this position on a chessboard and play through the following moves:
1... Qxd4 2.Rxd4 Rxd4.
Is this exchange of material good or bad for Black?

Marks



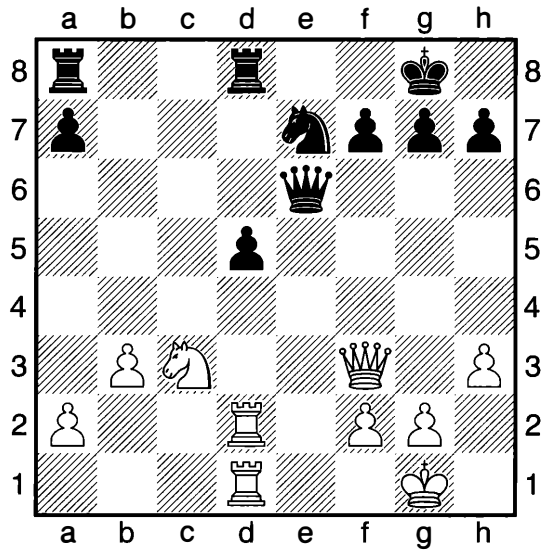
14. Set this position on a chessboard and play through the following moves:
1.Rxd5 Nxd5 2.Nxd5.
Is this exchange of material good or bad for White?

Marks



15. Set this position on a chessboard and play through the following moves:
1... Rxd4 2.Rxd4 Qxd4.
Is this exchange of material good or bad for Black?

Marks



16. Set this position on a chessboard and play through the following moves:
1.Nxd5 Nxd5 2.Rxd5 Rxd5 3.Qxd5 Qxd5 4.Rxd5.
Is this exchange of material good or bad for White?

Marks

APPRAISAL REPORT

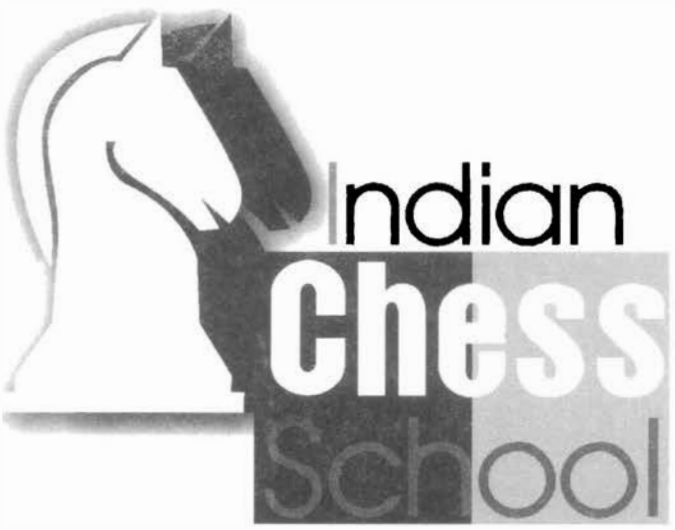
Sl.	Test Chapter	No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
1	Chessboard and Chessmen	34	1	34						
2	Rook	16	1	16						
3	Bishop	16	1	16						
4	Queen	16	1	16						
5	Knight	16	1	16						
6	King	16	1	16						
7	Pawn	20	1	20						
8	Algebraic Chess Notations	16	1	16						
9	Recording Movement of a Piece	16	1	16						
10	Recording Movement of a Pawn	16	1	16						
11	Recording Capture with a Piece	16	1	16						
12	Recording Capture with a Pawn	16	1	16						
13	Recording Ambiguous Moves	16	1	16						
14-15	Playing through the Recorded Game-I & II	16	1	16						
16	Recording the Game in a Score-sheet	33	1½	50						
17	Special Move: Castling	16	1	16						
18	Special Move: 'En-Passant' Pawn Capture	16	1	16						
19	'Checking' the King	40	1	40						
20	Getting the King out of 'Check' by 'Move'	16	1	16						
21	Getting the King out of 'Check' by 'Block'	16	1	16						
22	Getting the King out of 'Check' by 'Capture'	16	1	16						
23	'Check' or 'Checkmate'	16	1	16						
24	Relative Value Chessmen	16	1	16						
		431		448						

TRAINER'S OBSERVATION & REMARKS:

SIGNATURE:

The Chess Course
(Advanced Beginners)

2



Creating Chess Cult

"Daring ideas are like chessmen moved forward. They may be beaten, but they may start a winning game."

- Johann Wolfgang Von Geothe

Training Session 25
Elementary Checkmate with Two Rooks

Training Session 25: Elementary Checkmate: Two Rook's Checkmate

No. of Questions: 01 + 16

Maximum Marks: 20 (Practical) + 80 (Solving)

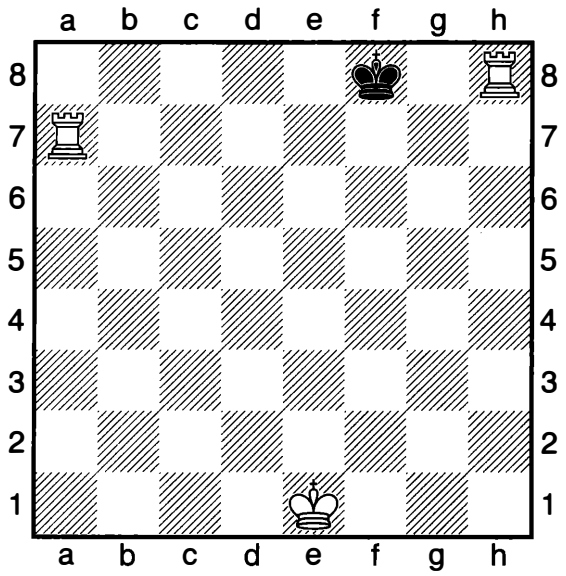
Testing Method: a) Practical Demonstration against the Trainer
b) Finding Checkmate in One Move

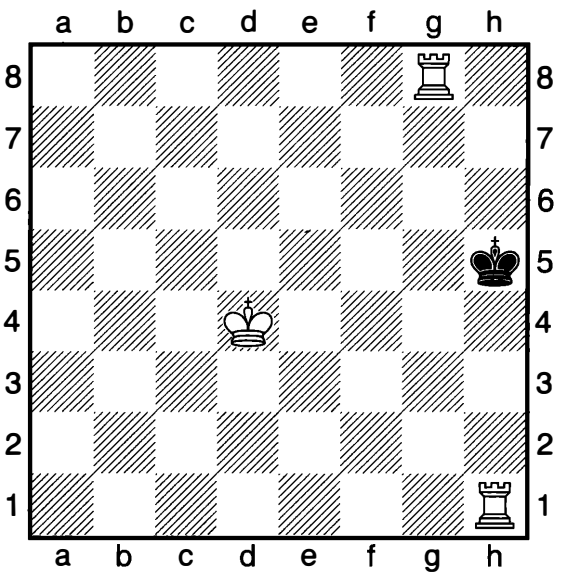
Our first lesson of 'Elementary Checkmate with Two Rooks" has gone really well and I am happy that you have understood the plan of Checkmating the lone King.

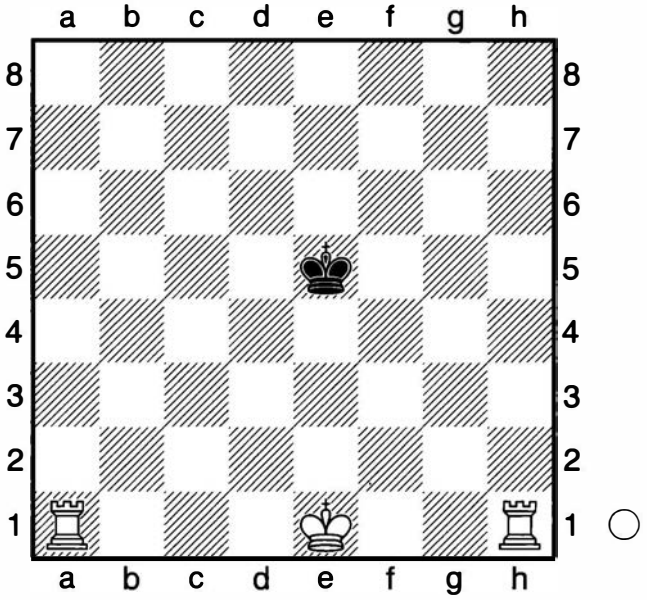
You are now required to demonstrate the practical knowledge of this elementary checkmate by checkmating me (Your Trainer) with two Rooks. The position from which we are going to commence this practical test is detailed on the following page. Make a point to record the game as neatly as possible.

Subsequently, you would also be solving 16-puzzles to find out 'Checkmate in One Move' to master the art of delivering checkmate with two Rooks.

Typical Checkmating Position







White to play

Date:	Round:	Start Time:	Table #:	Result :

White:		Signature :
Black:		Signature :

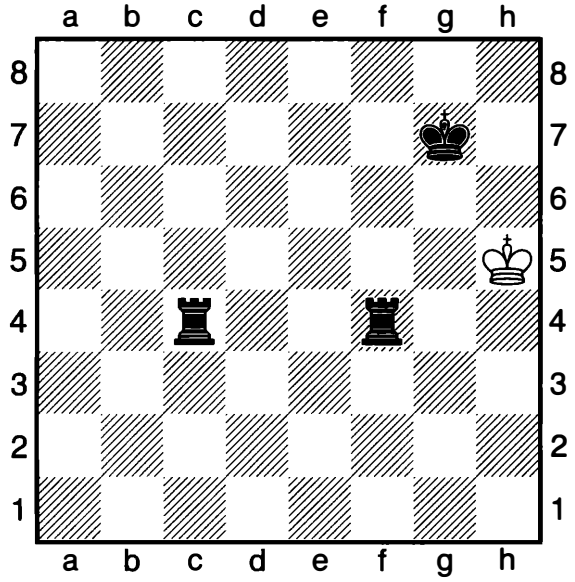
Move	White	Black	Move	White	Black
1			16		
2			17		
3			18		
4			19		
5			20		
6			21		
7			22		
8			23		
9			24		
10			25		
11			26		
12			27		
13			28		
14			29		
15			30		

CREATING CHESS CULT

Marks

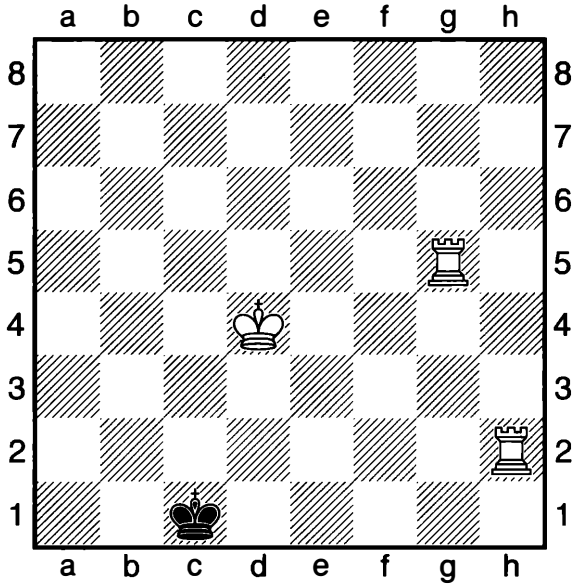
Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
01	20	20						

Checkmate in One Move with Two Rooks



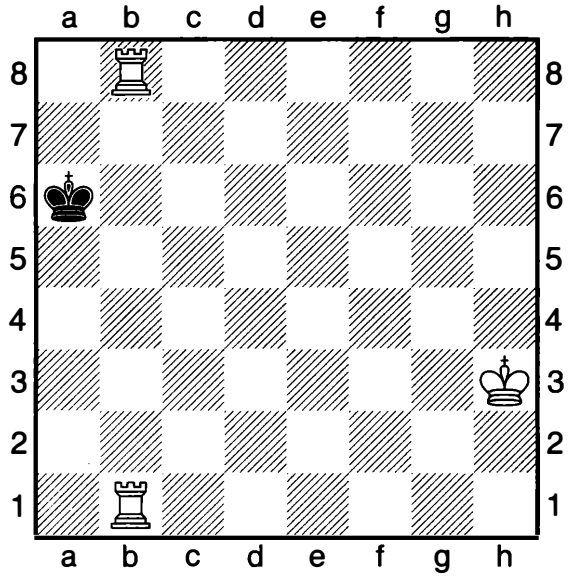
1. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



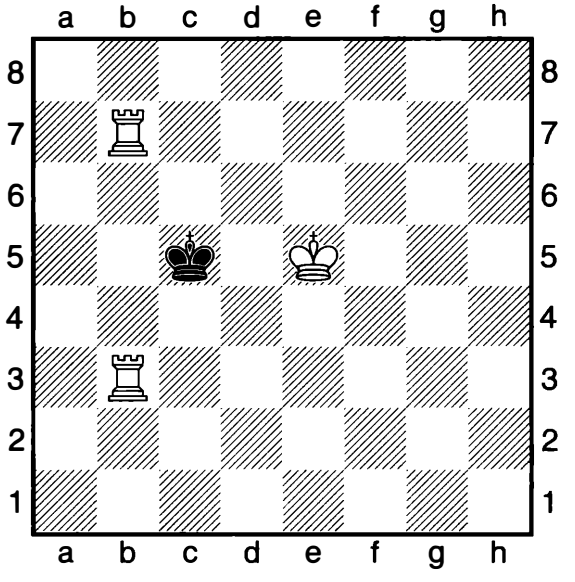
2. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



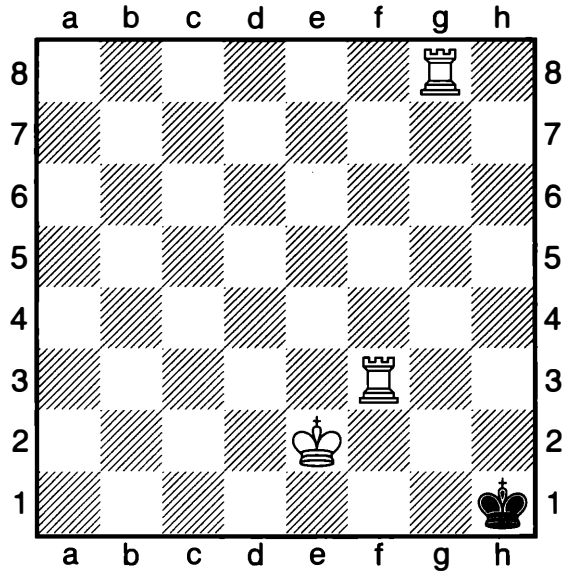
3. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



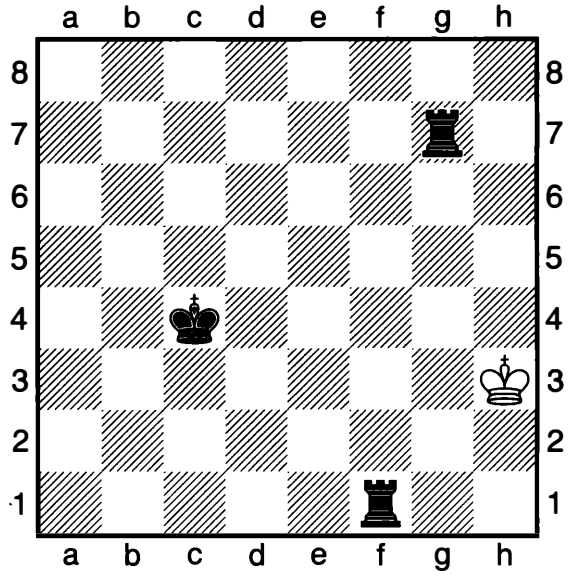
4. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



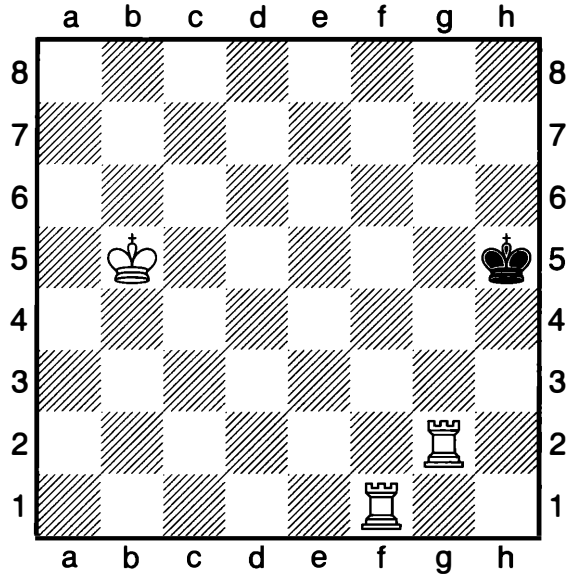
5. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



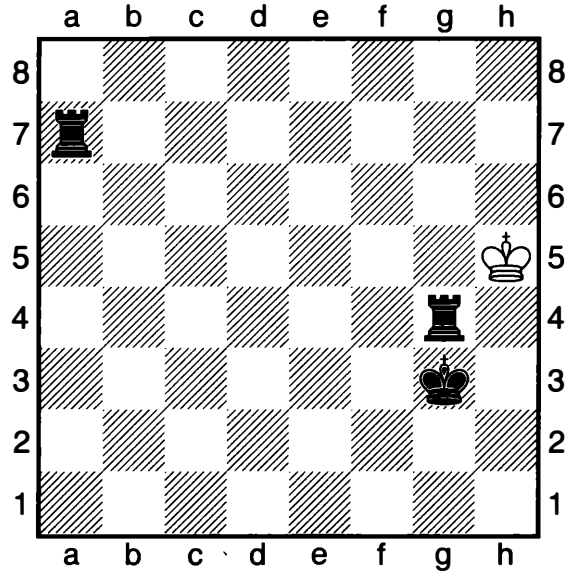
6. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



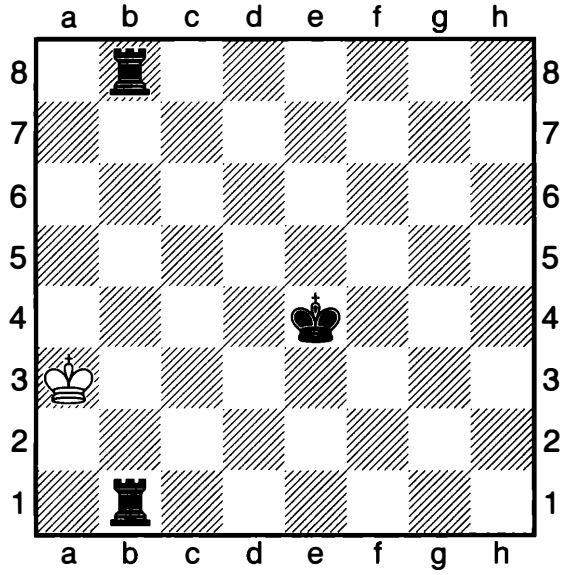
7. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



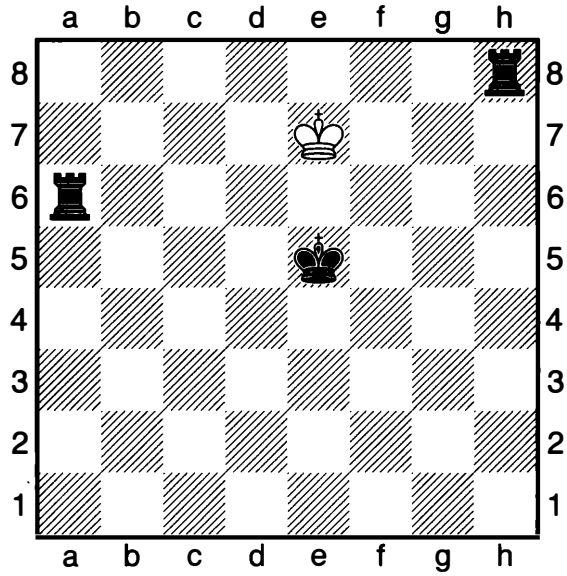
8. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



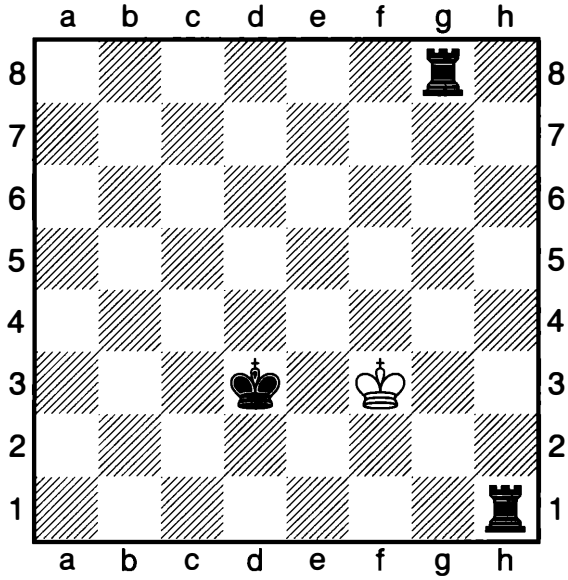
9. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



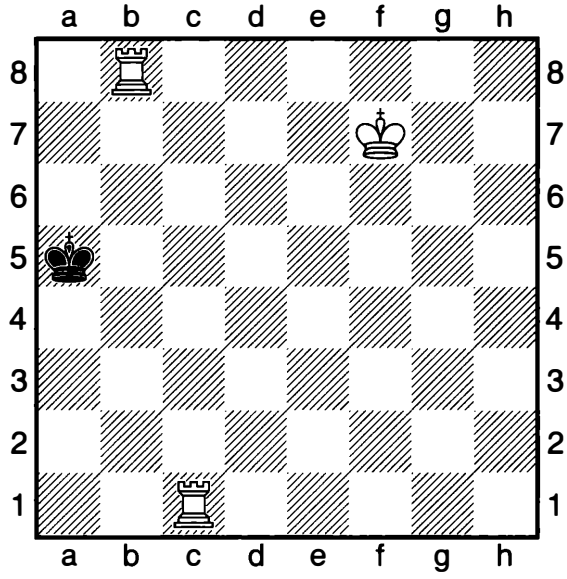
10. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



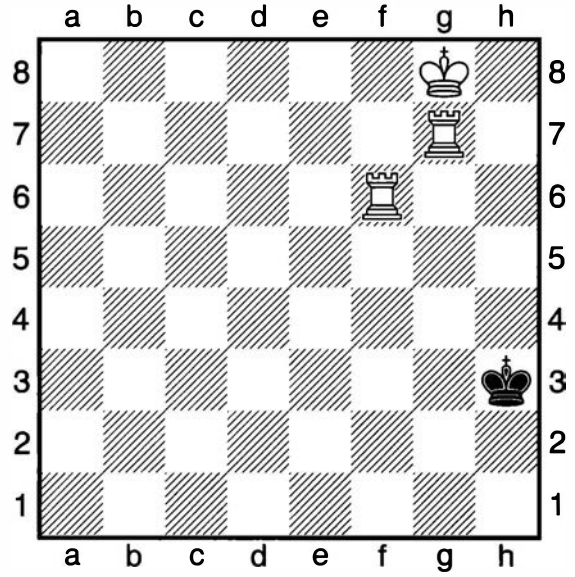
11. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



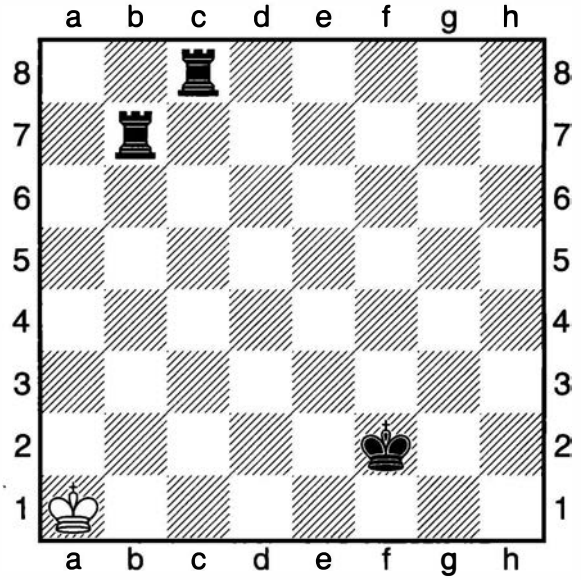
12. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



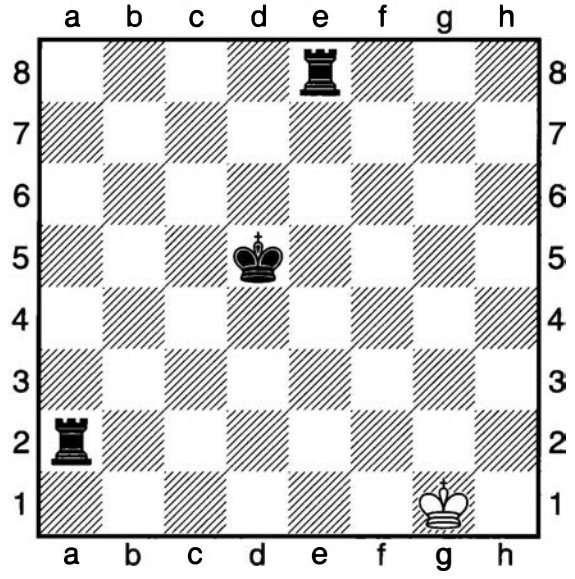
13. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



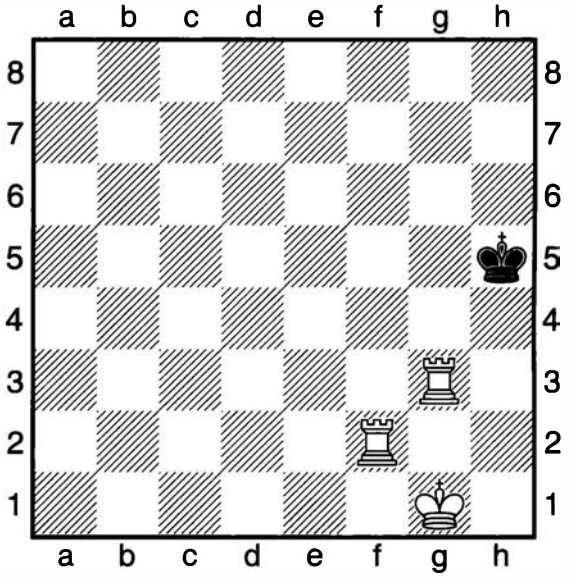
14. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



15. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



16. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
16	05	80						

Training Session 26
Elementary Checkmate with Queen

Training Session 26: (Elementary Checkmate: Queen Checkmate)

No. of Questions: 01 + 16

Maximum Marks: 20 (Practical) + 80 (Solving)

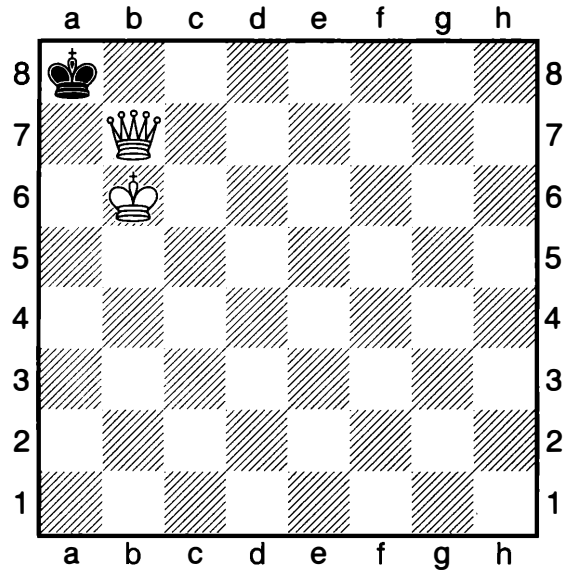
Testing Method: a) Practical Demonstration against the Trainer
b) Finding Checkmate in One Move

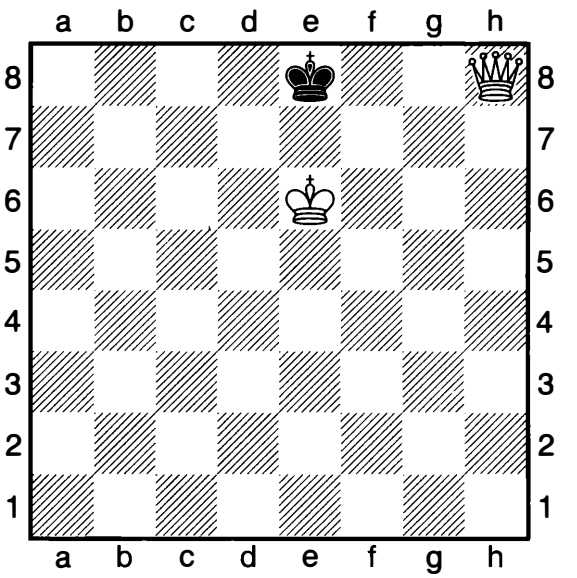
We now move on to master the 2nd Elementary Checkmate – 'Queen Mate'.

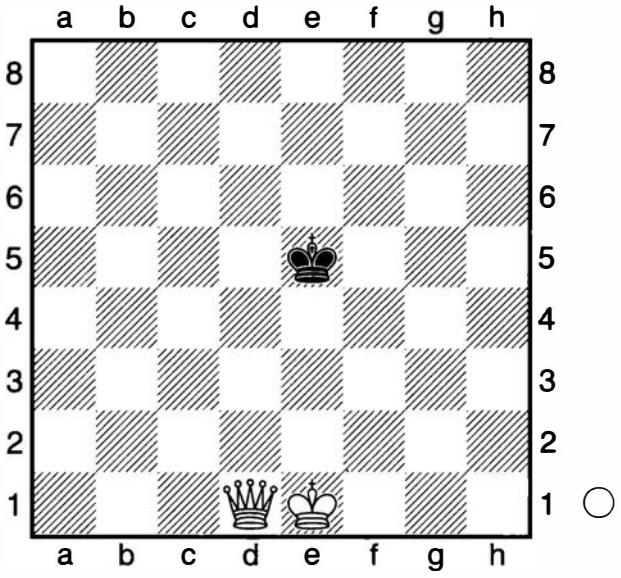
As like earlier training session, you are required to demonstrate your practical knowledge of this elementary checkmate of checkmating me (Your Trainer) with your Queen. The position from which we are going to commence this practical lesson is detailed on the following page. Make a point to record the game as neatly as possible.

Subsequently, you would also be solving 16-puzzles to find out 'Checkmate in One Move' to master the art of delivering checkmate with a Queen.

Typical Checkmating Position







White to play

Date:	Round:	Start T me:	Table #:	Result :

White:		Signature :
Black:		Signature :

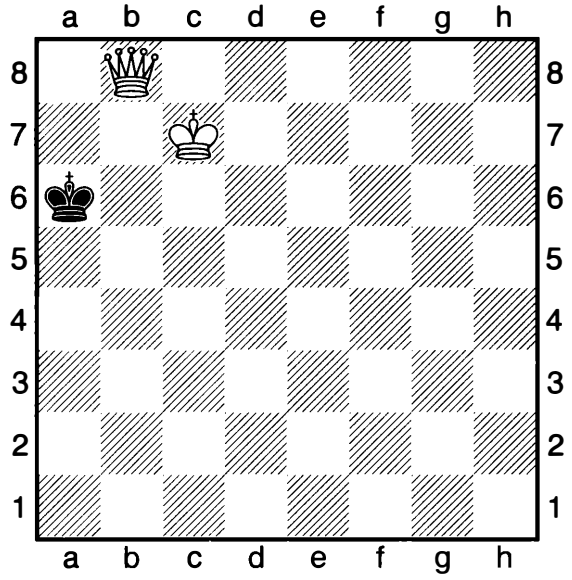
Move	White	Black	Move	White	Black
1			16		
2			17		
3			18		
4			19		
5			20		
6			21		
7			22		
8			23		
9			24		
10			25		
11			26		
12			27		
13			28		
14			29		
15			30		

CREATING CHESS CULT

Marks

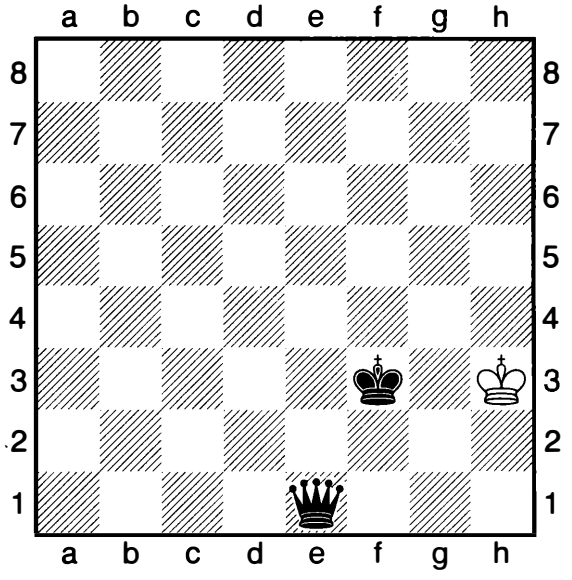
Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
01	20	20						

Checkmate in One Move with a Queen



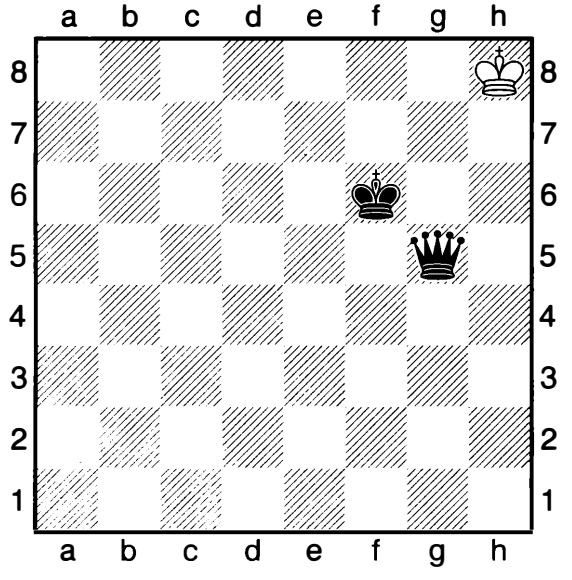
1. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



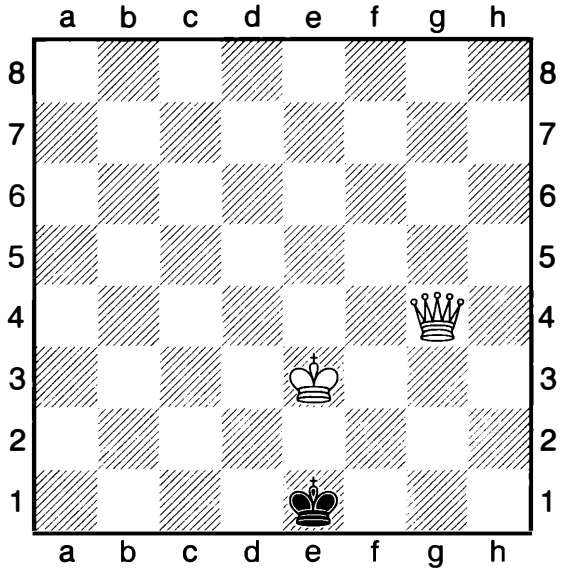
2. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



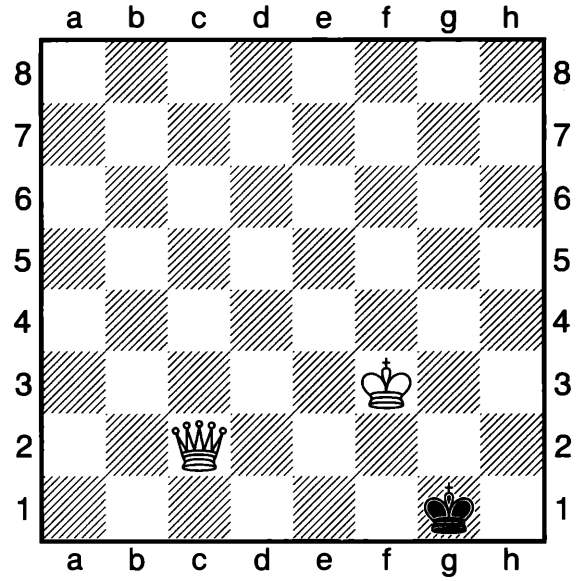
3. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



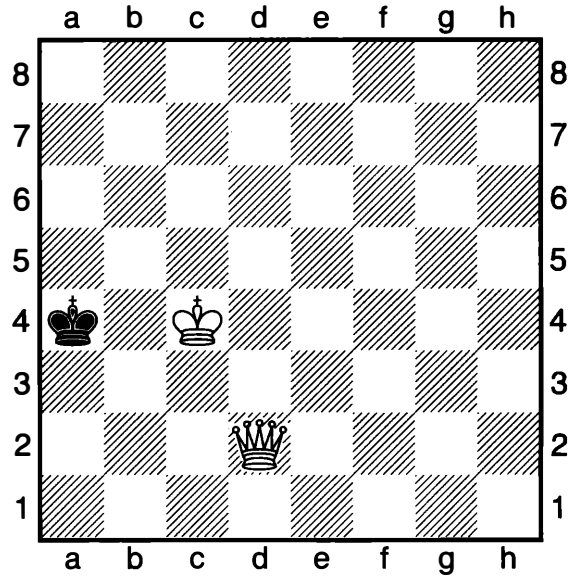
4. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



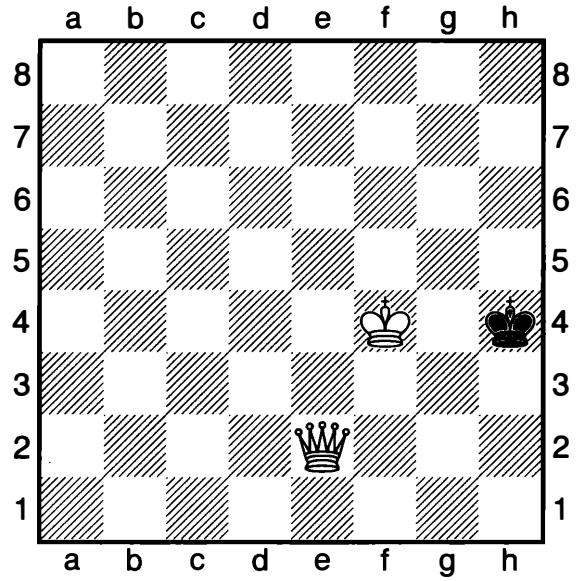
5. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



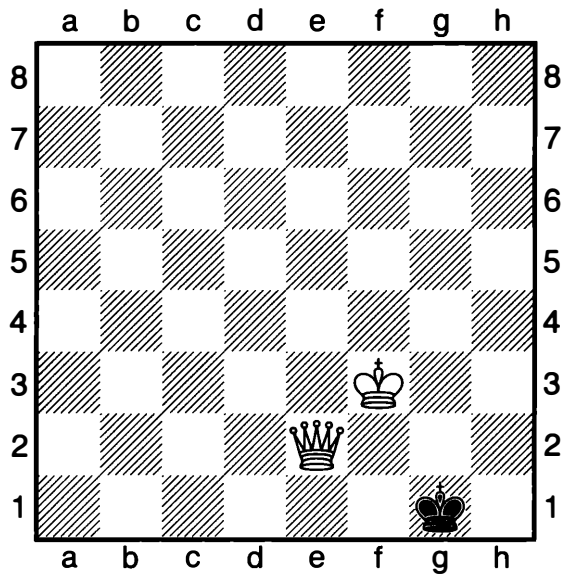
6. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



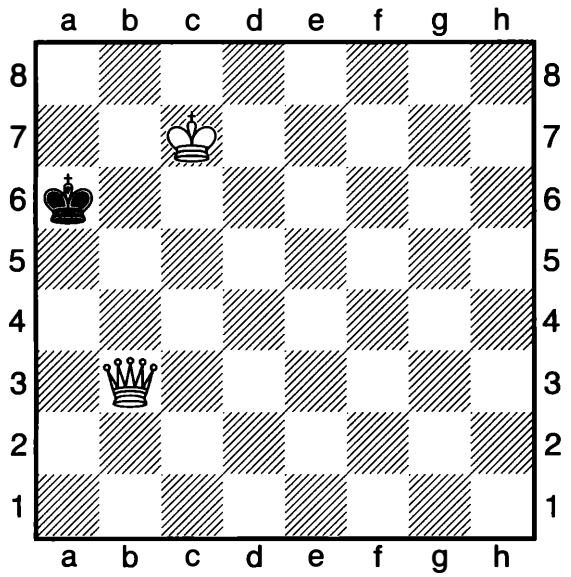
7. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



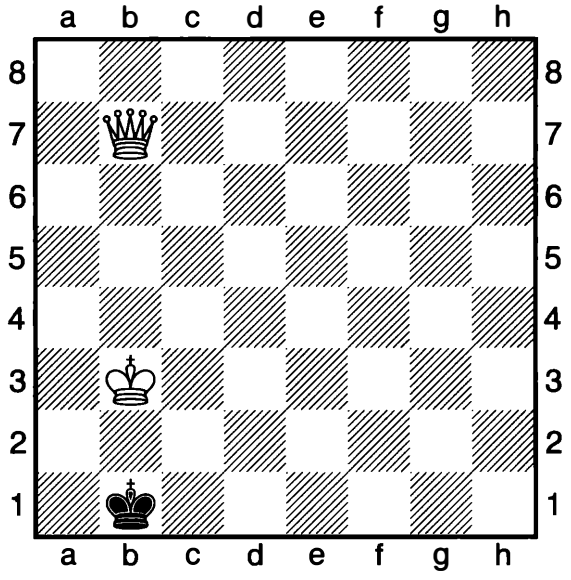
8. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



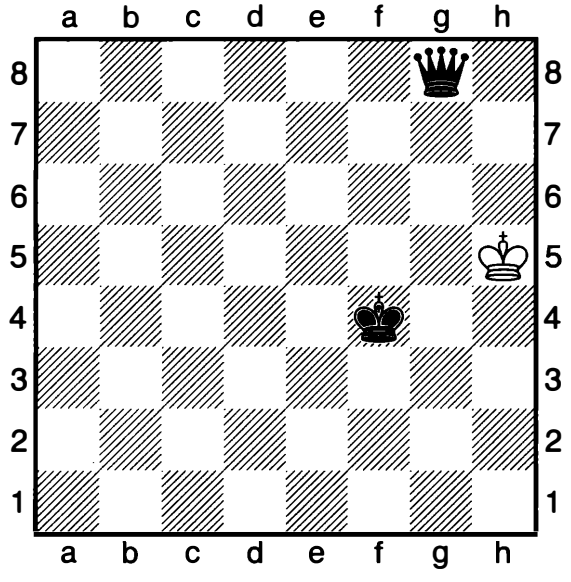
9. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



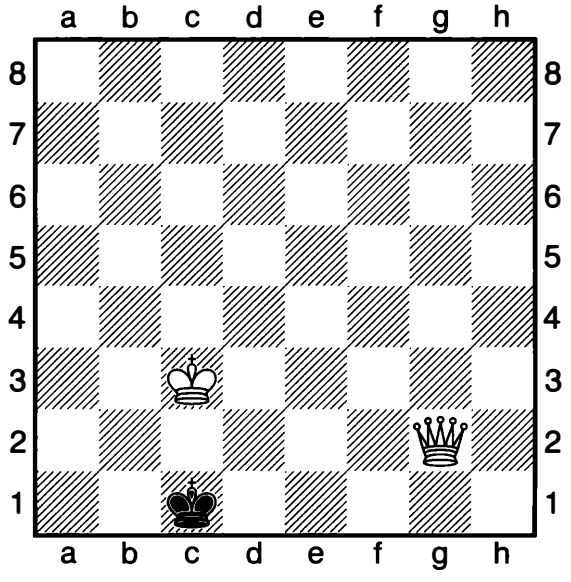
10. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



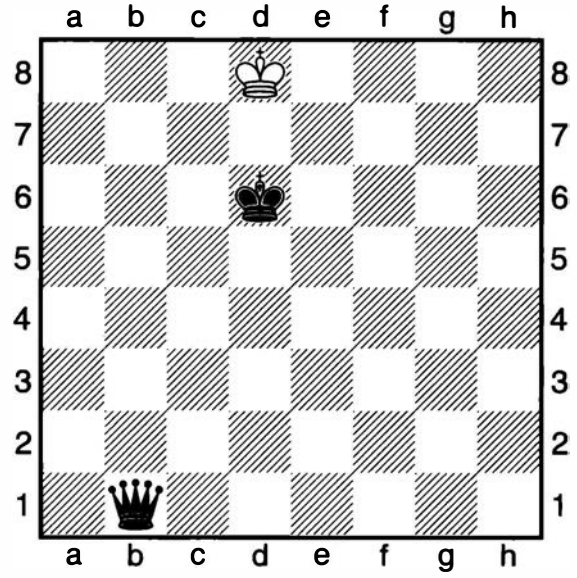
11. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



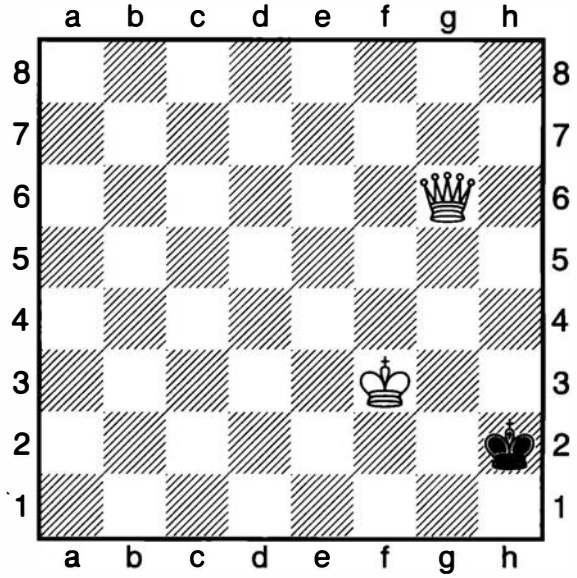
12. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



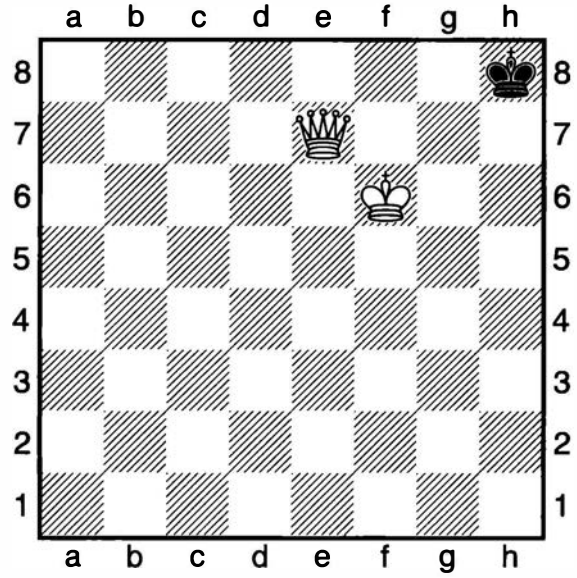
13. Black to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



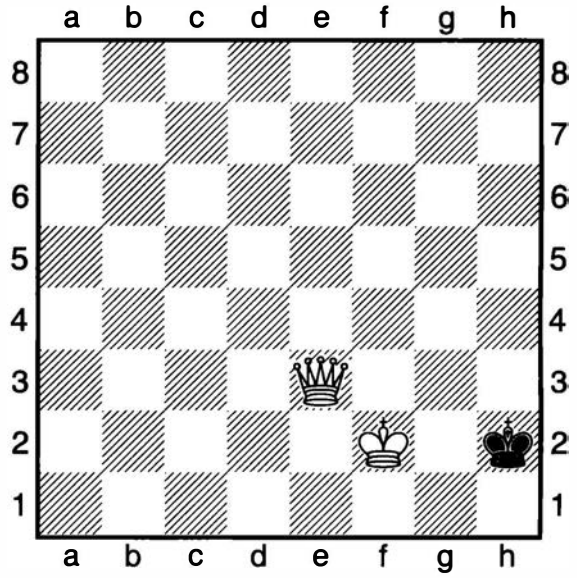
14. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



15. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks



16. White to Play & Checkmate in 1.

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
16	05	80						

Training Session 27
Checkmate in One Move Using Pawn

We commence our warm-up sessions of learning simple checkmates with each of the pieces. In this section we shall learn to checkmate in one move using Pawn. Mate by a Pawn is very easy to figure out as it can give Check to the opposing King from only one square either by moving to that square or capturing on that square.

Training Session 27: Checkmate in One Move using Pawn

No. of Questions: 20

Scoring Pattern: 5 for each of the correct answer.

Maximum Marks: 100

Testing Method:

- Mark 'X' on all the squares around your opponent's King, which are under your control.
- Find the Pawn Check.
- Find out the best Check, which should prevent the opponent's King from getting out of Check by the principles of 'Move' and 'Capture'.
- Record your answer in the space provided.

Example:

White to play and Checkmate Black in One Move Using Pawn

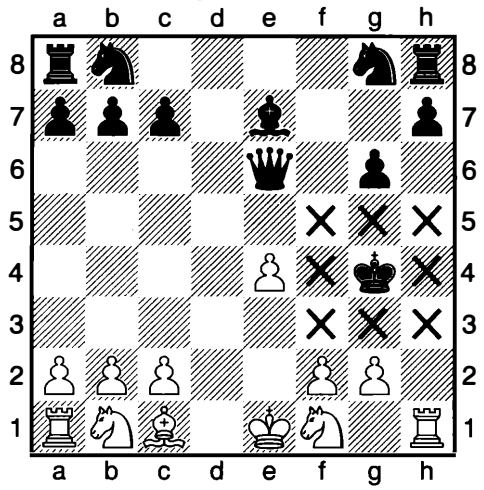
White's Chessmen are controlling the squares around Black's King as under:

1. Bishop on **c1** : **f4, g5**
2. Knight on **f1** : **g3**
3. Pawn on **e4** : **f5**
4. Pawn on **f2** : **g3**
5. Pawn on **g2** : **f3, h3**
6. Rook on **h1** : **h3, h4 & h5**

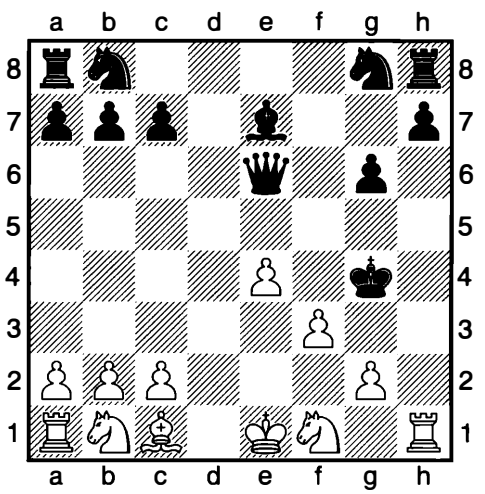
As per our method we will be marking on 'X' on the aforesaid 8-squares.

Square to be controlled: **g4**

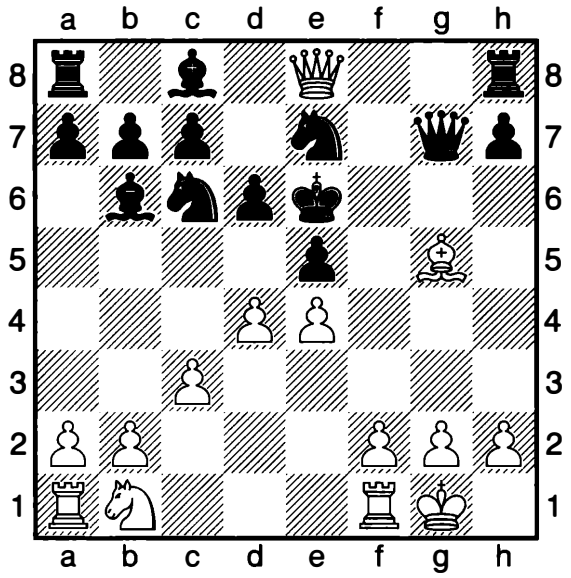
Question



Solution

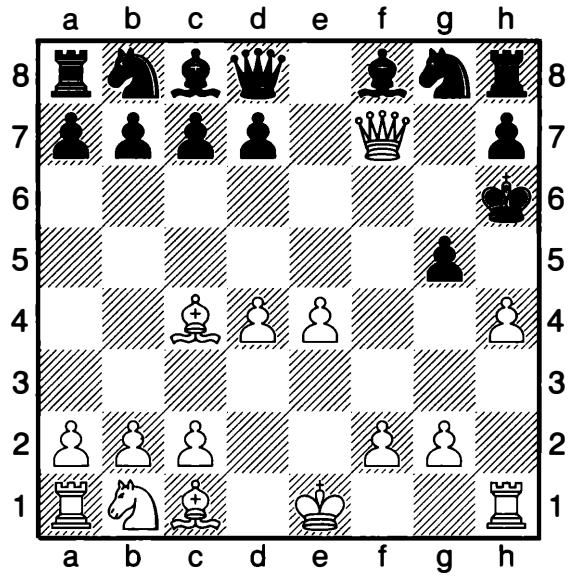


Move No.	WHITE	BLACK
1	f3 #	



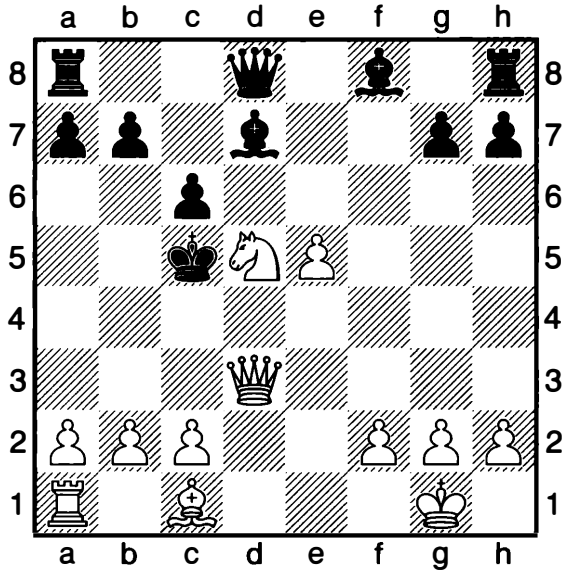
1. White to Play

Move No.	WHITE	BLACK	Marks



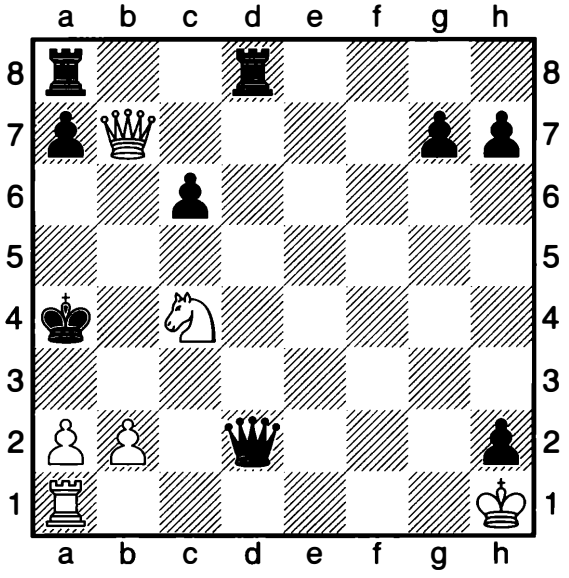
2. White to Play

Move No.	WHITE	BLACK	Marks



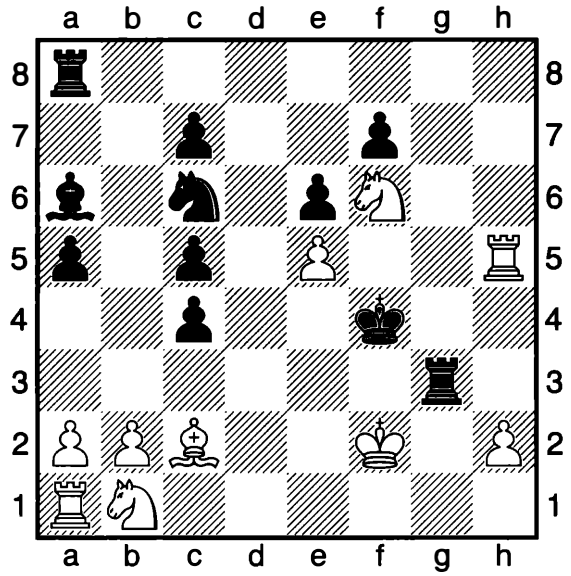
3. White to Play

Move No.	WHITE	BLACK	Marks



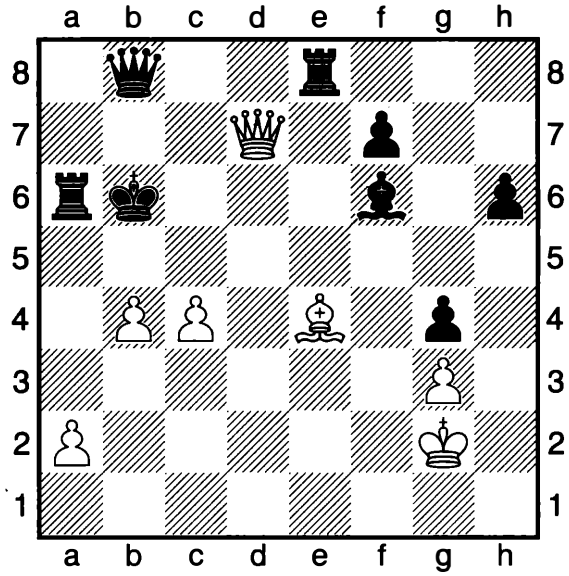
4. White to Play

Move No.	WHITE	BLACK	Marks



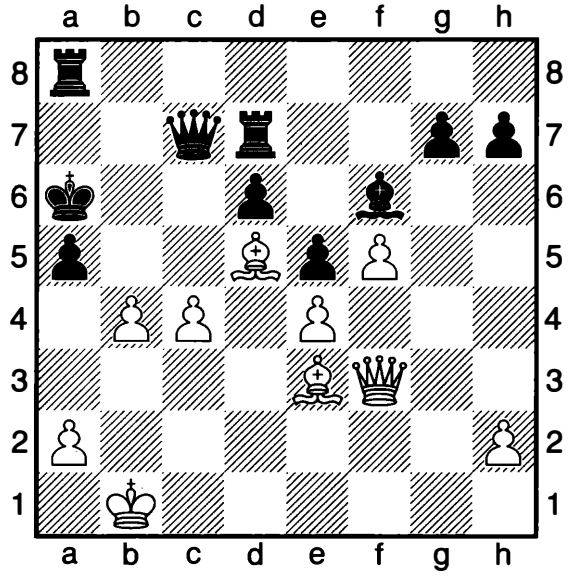
5. White to Play

Move No.	WHITE	BLACK	Marks



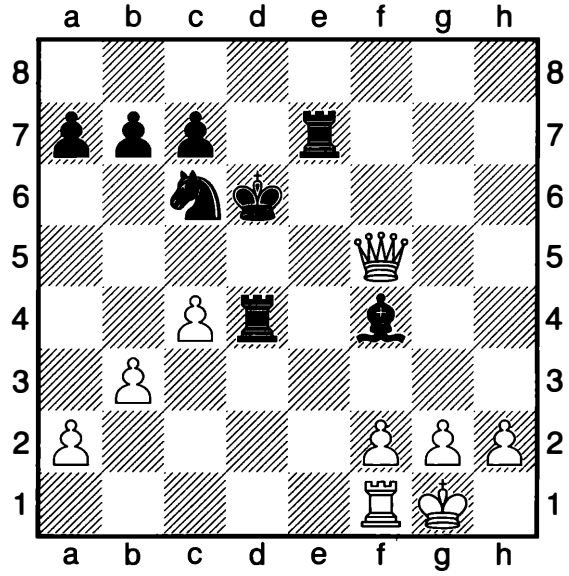
6. White to Play

Move No.	WHITE	BLACK	Marks



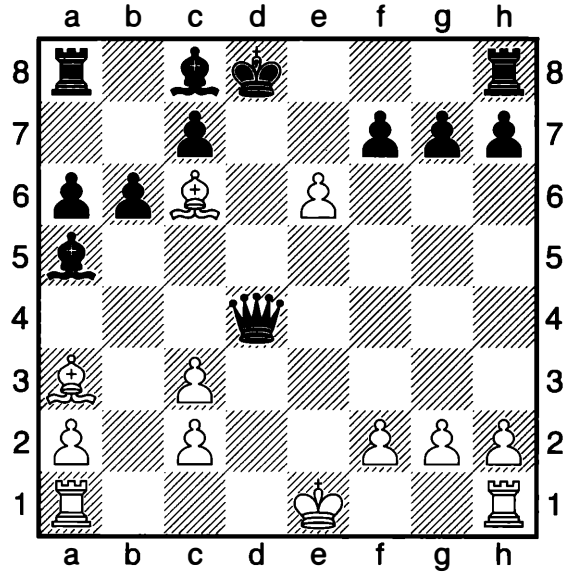
7. White to Play

Move No.	WHITE	BLACK	Marks



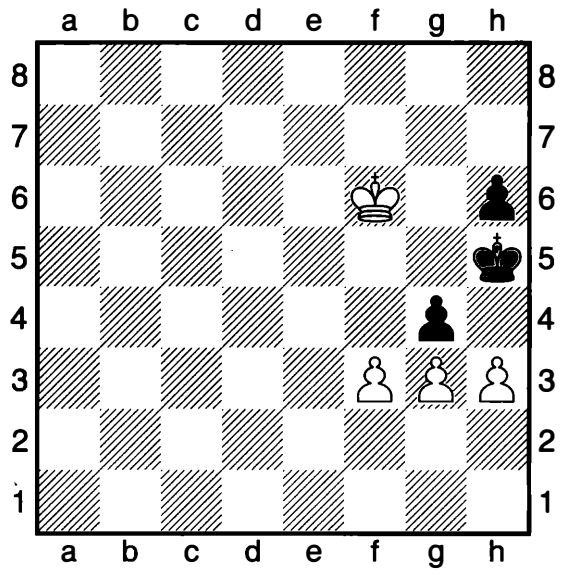
8. White to Play

Move No.	WHITE	BLACK	Marks



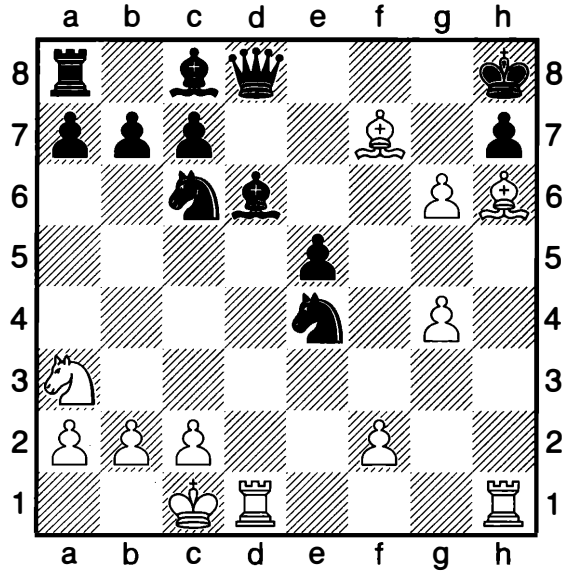
9. White to Play

Move No.	WHITE	BLACK	Marks



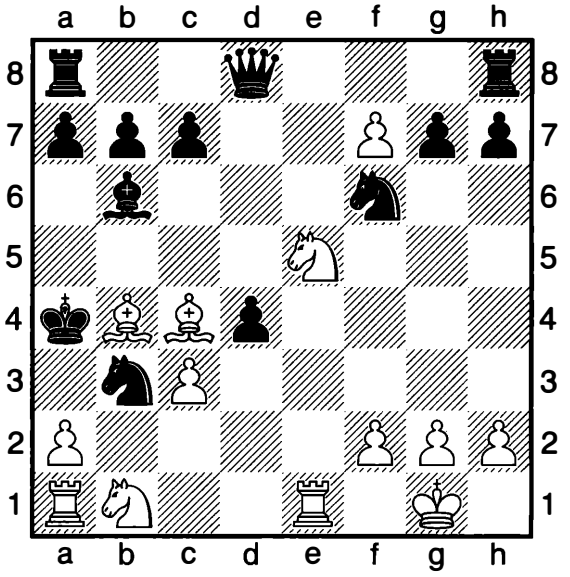
10. White to Play

Move No.	WHITE	BLACK	Marks



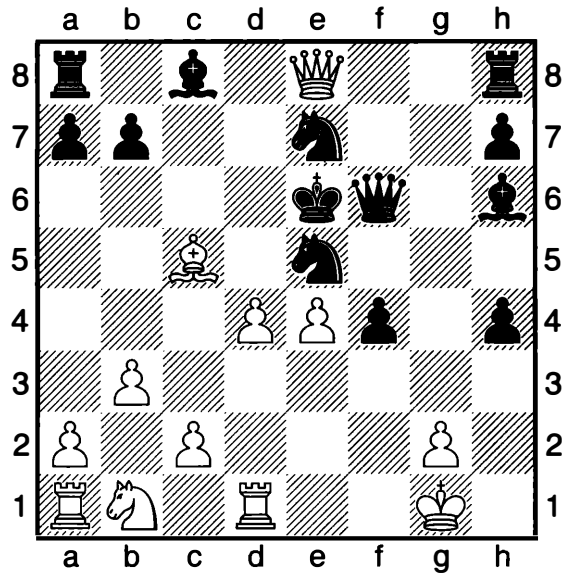
11. White to Play

Move No.	WHITE	BLACK	Marks



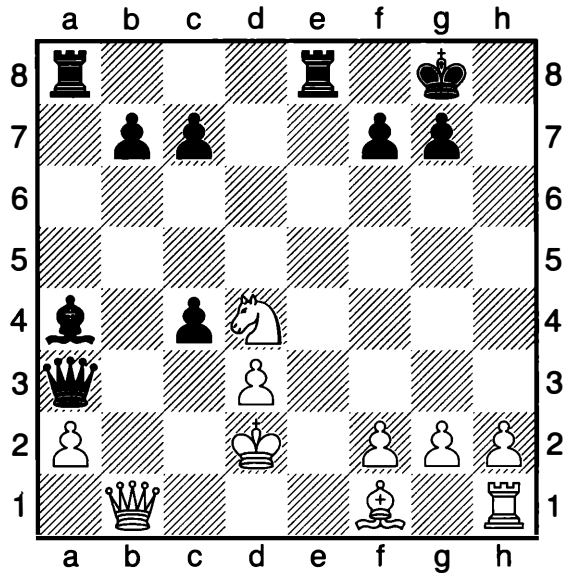
12. White to Play

Move No.	WHITE	BLACK	Marks



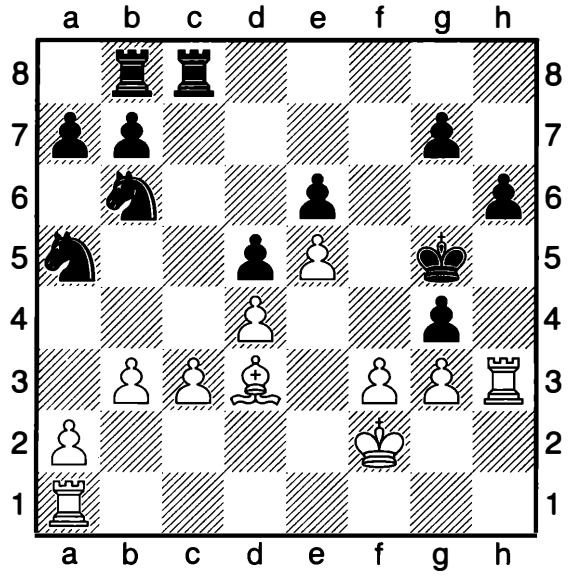
13. White to Play

Move No.	WHITE	BLACK	Marks



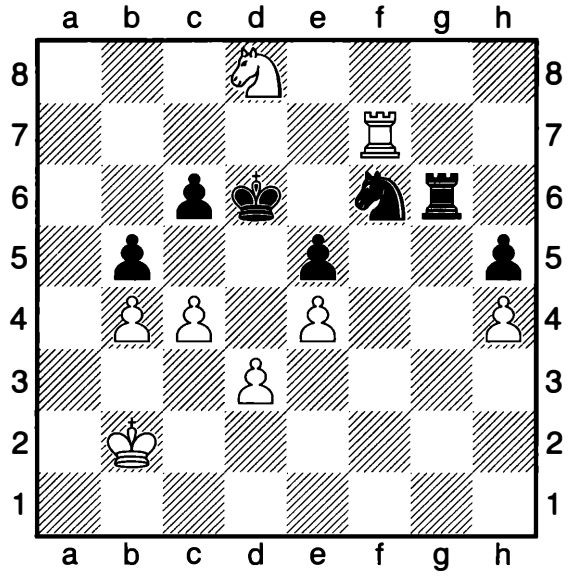
14. Black to Play

Move No.	WHITE	BLACK	Marks



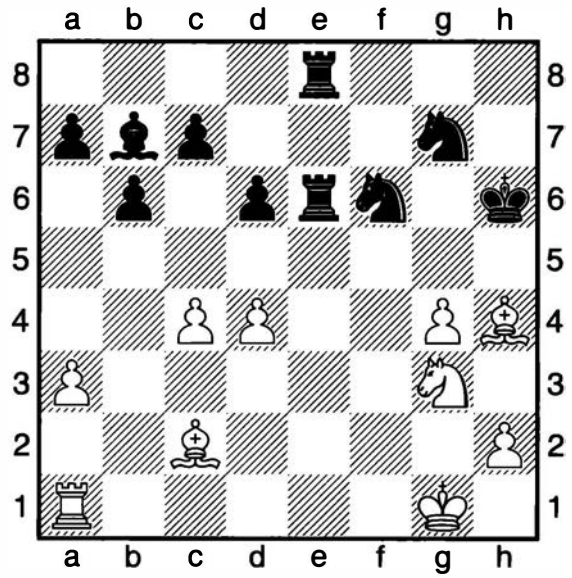
15. White to Play

Move No.	WHITE	BLACK	Marks



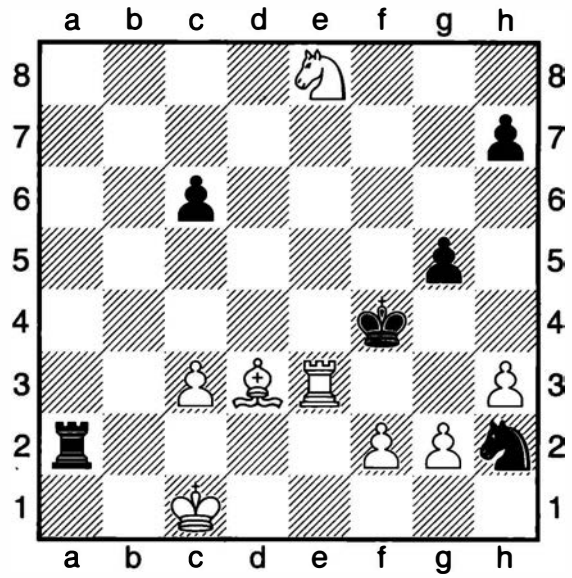
16. White to Play

Move No.	WHITE	BLACK	Marks



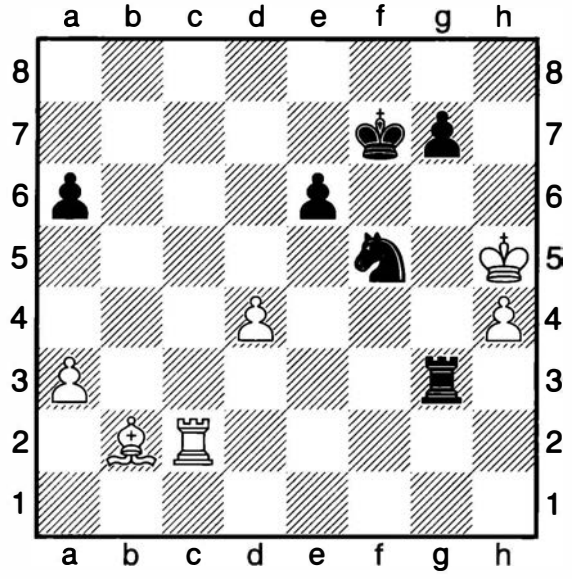
17. White to Play

Move No.	WHITE	BLACK	Marks



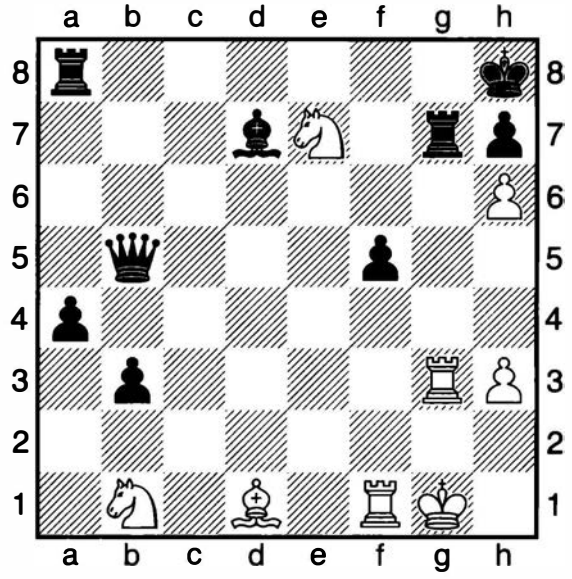
18. White to Play

Move No.	WHITE	BLACK	Marks



19. Black to Play

Move No.	WHITE	BLACK	Marks



20. White to Play

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 28
Checkmate in One Move Using Bishop

A Bishop on a move can give a maximum of two Checks but, along the diagonal only. So this test is also easy.

Training Session 28: Checkmate in One Move using Bishop

No. of Questions: 20

Scoring Pattern: 5 for each of the correct answer.

Maximum Marks: 100

Testing Method:

- Mark 'X' on all the squares around your opponent's King, which are under your control.
- Find the Bishop's Check/s.
- Find out the best Check, which should prevent the opponent's King from getting out of Check by the three principles of 'Move', 'Block' and 'Capture'.
- Record your answer in the space provided.

Example:

White to play and Checkmate Black in One Move Using Bishop

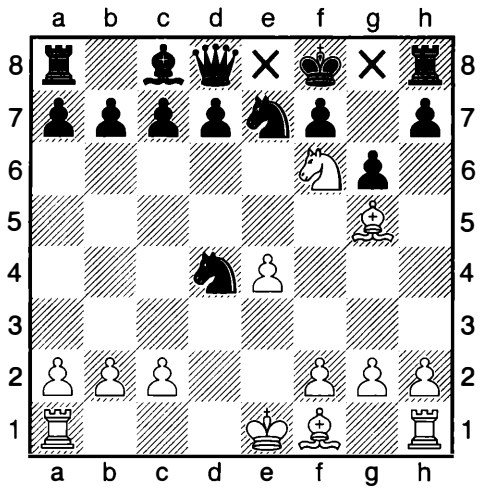
White's Chessmen are controlling the squares around Black's King as under:

1. Knight on **f6** : **e8, g8**

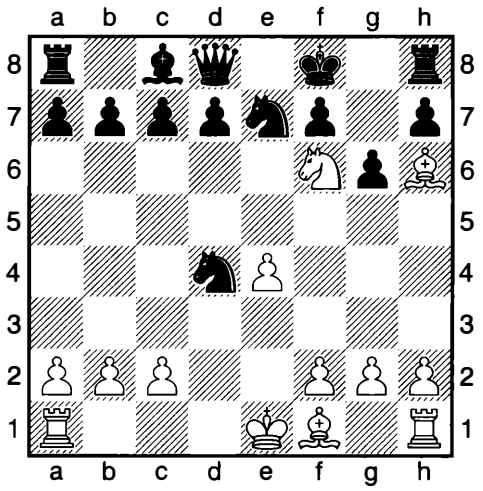
As per our method we will be marking on 'X' on the aforesaid 2-squares.

Squares to be controlled : f8 & g7

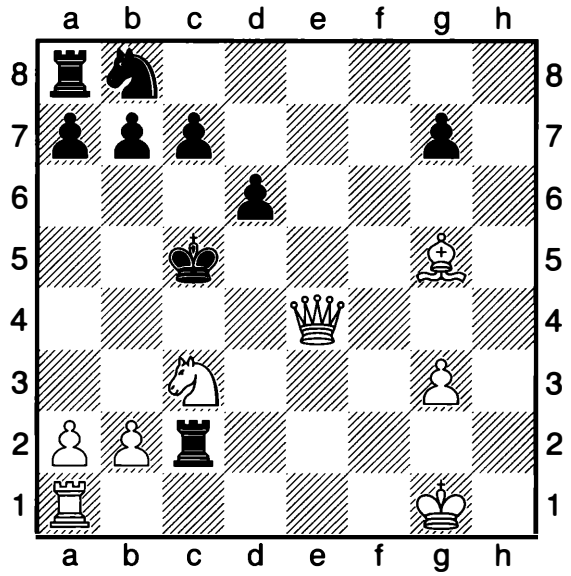
Question



Solution

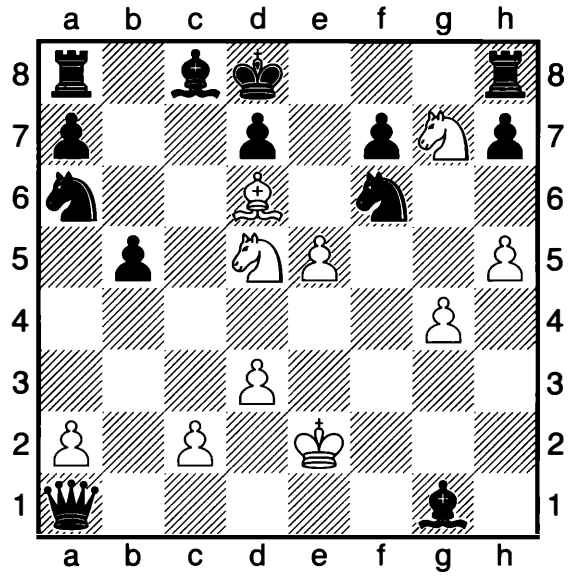


Move No.	WHITE	BLACK
1	**Bh6 #**	



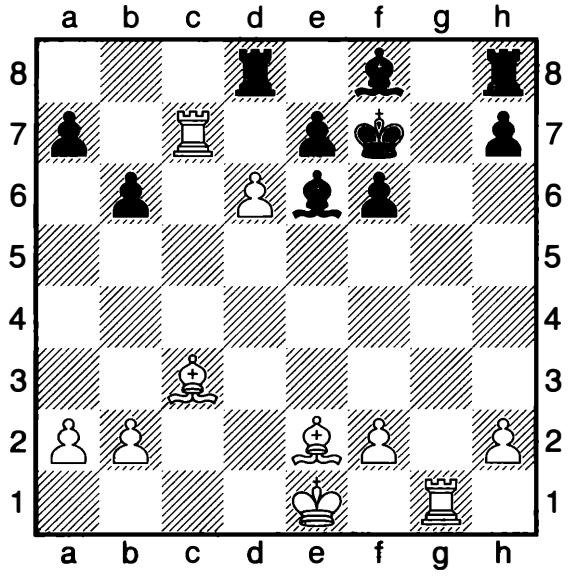
1. White to Play

Move No.	WHITE	BLACK	Marks



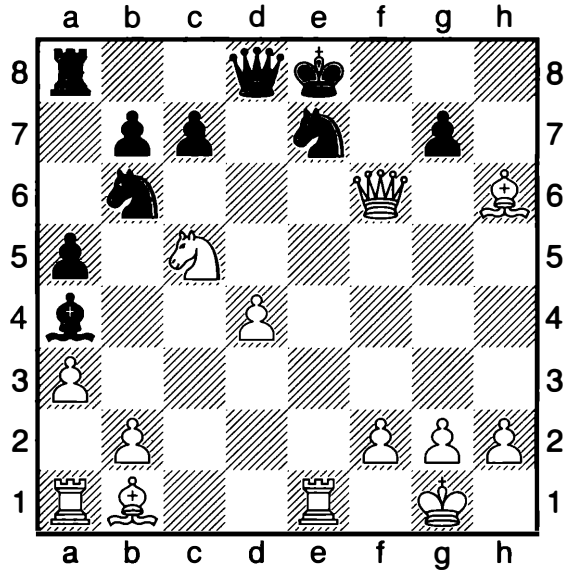
2. White to Play

Move No.	WHITE	BLACK	Marks



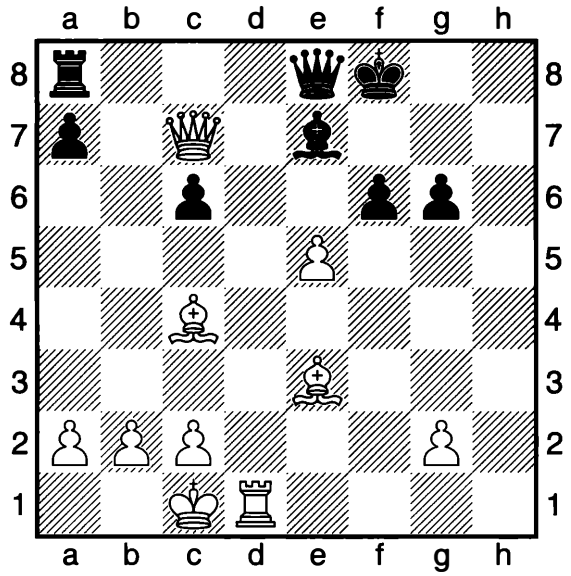
3. White to Play

Move No.	WHITE	BLACK	Marks



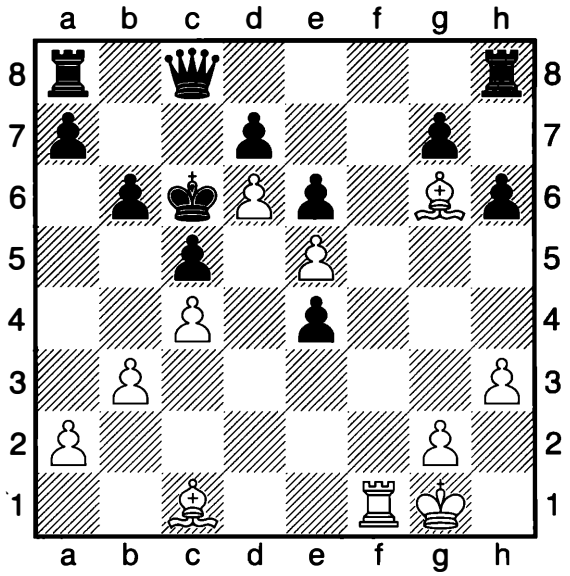
4. White to Play

Move No.	WHITE	BLACK	Marks



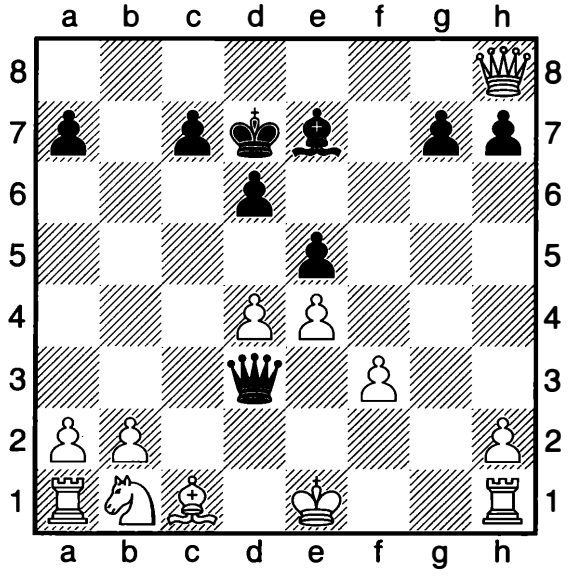
6. White to Play

Move No.	WHITE	BLACK	Marks



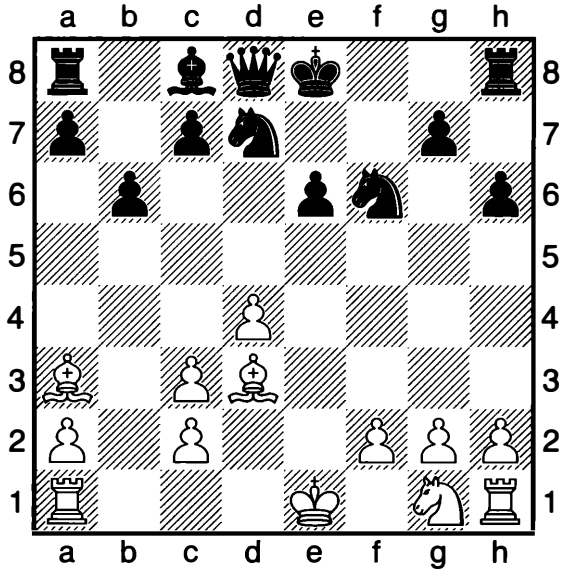
6. White to Play

Move No.	WHITE	BLACK	Marks



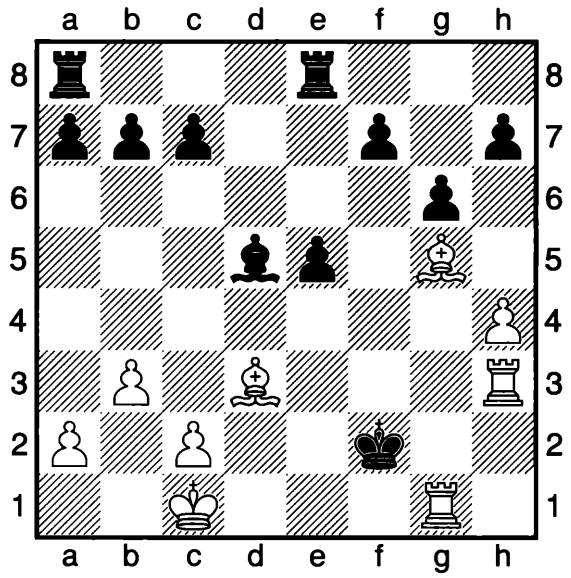
7. Black to Play

Move No.	WHITE	BLACK	Marks



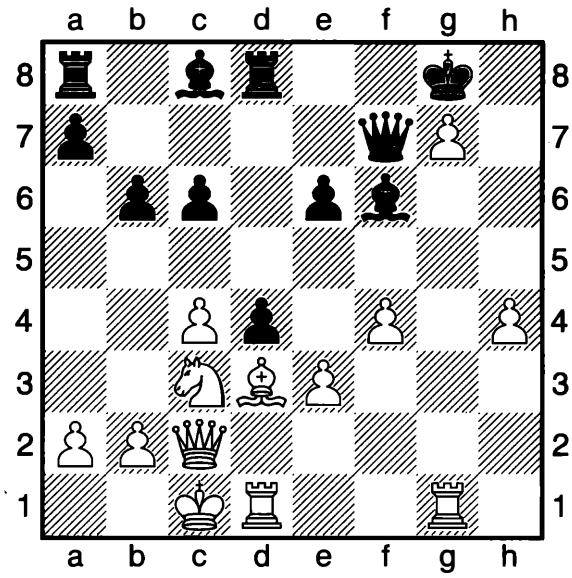
8. White to Play

Move No.	WHITE	BLACK	Marks



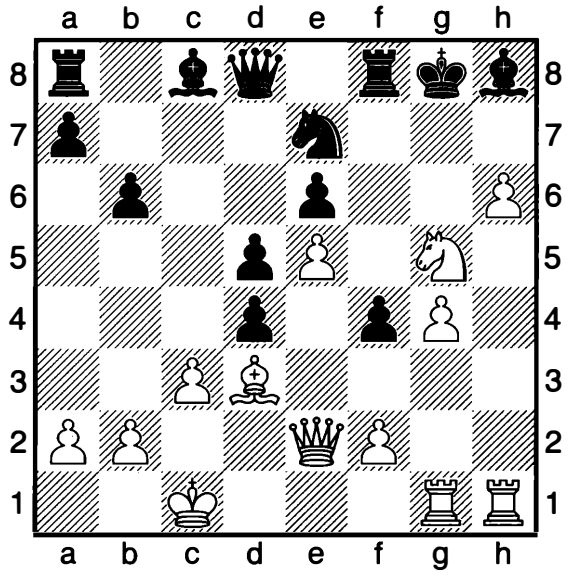
9. White to Play

Move No.	WHITE	BLACK	Marks



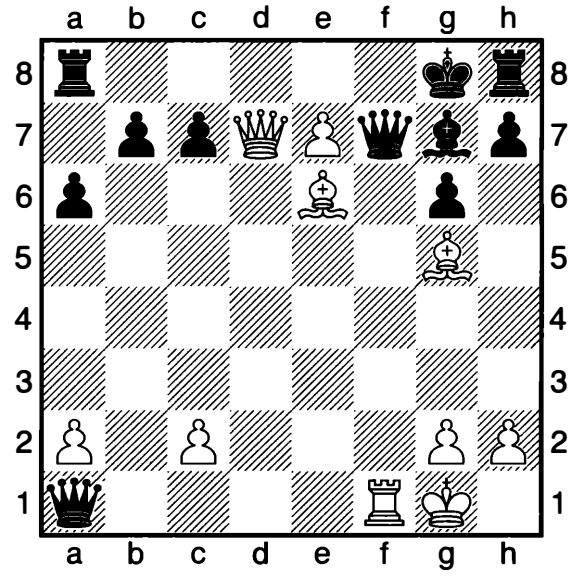
10. White to Play

Move No.	WHITE	BLACK	Marks



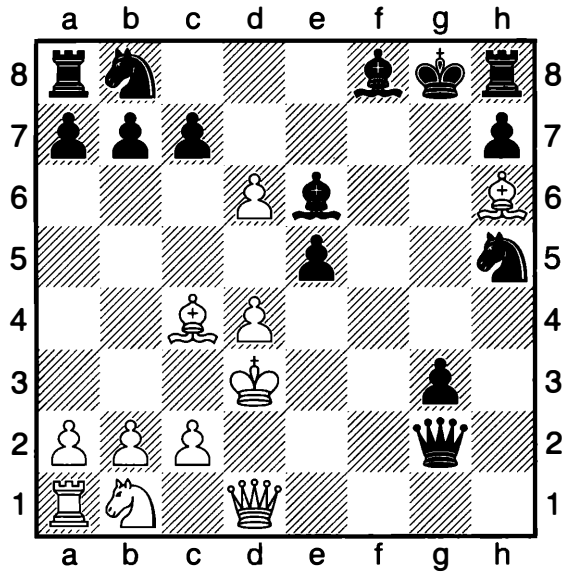
11. White to Play

Move No.	WHITE	BLACK	Marks



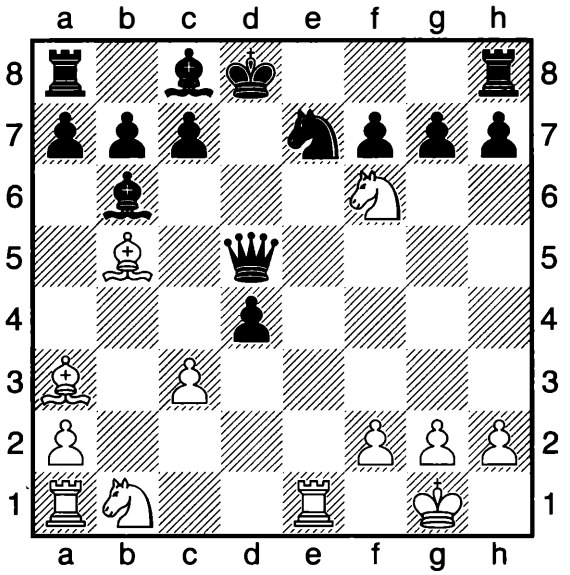
12. White to Play

Move No.	WHITE	BLACK	Marks



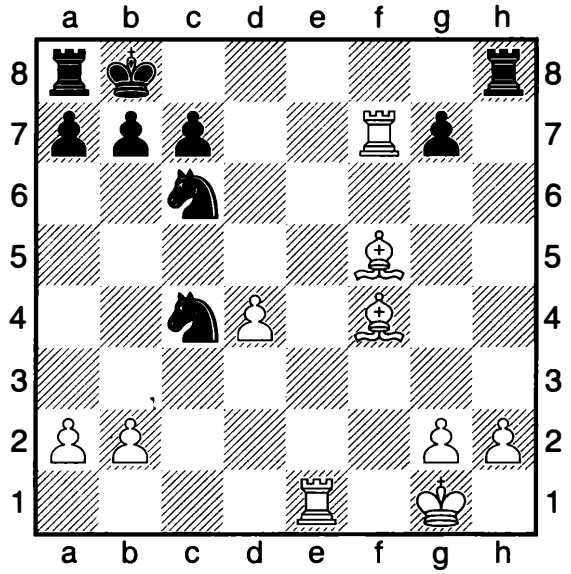
13. White to Play

Move No.	WHITE	BLACK	Marks



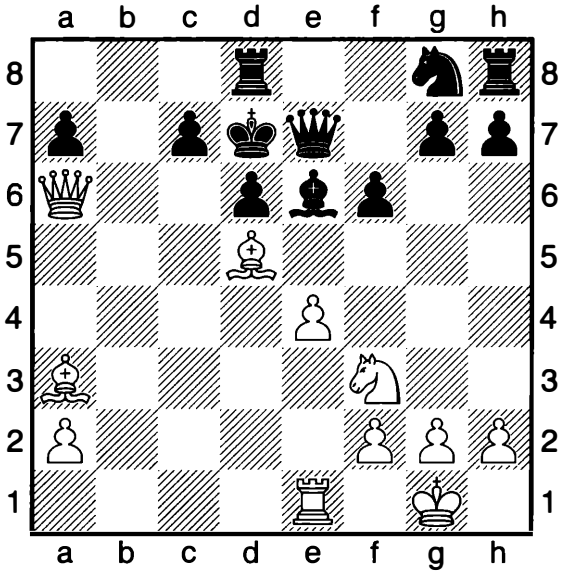
14. White to Play

Move No.	WHITE	BLACK	Marks



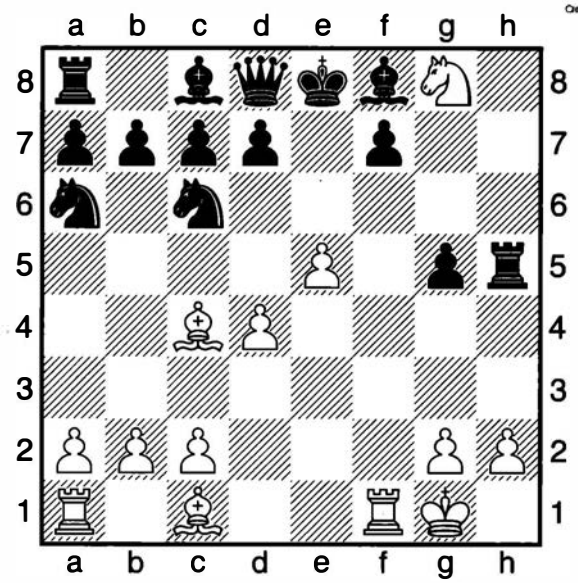
15. White to Play

Move No.	WHITE	BLACK	Marks



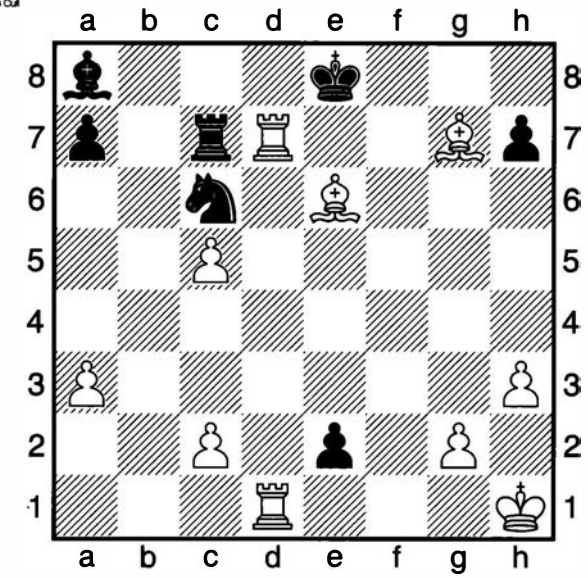
16. White to Play

Move No.	WHITE	BLACK	Marks



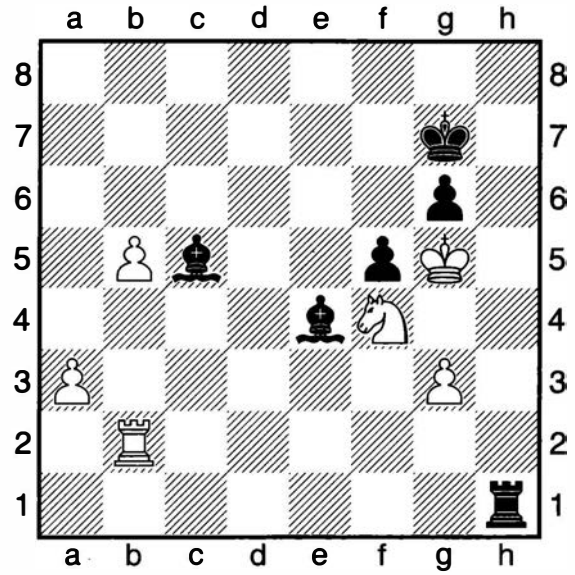
17. White to Play

Move No.	WHITE	BLACK	Marks



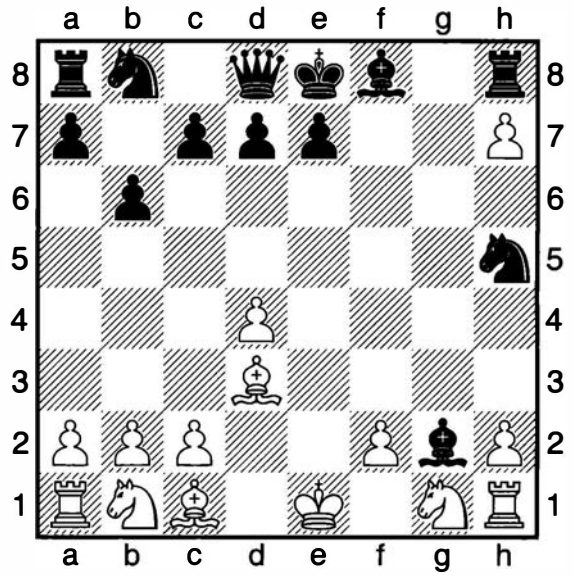
18. White to Play

Move No.	WHITE	BLACK	Marks



19. Black to Play

Move No.	WHITE	BLACK	Marks



20. White to Play

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 29
Checkmate in One Move Using Knight

On a move, a Knight can check the opponent's King from only 2 squares maximum. As such, here too, the task is very easy. You have to just find out the correct 'Last Check' by the Knight!

Training Session 29: Checkmate in One Move using knight

No. of Questions: 20

Scoring Pattern: 5 for each of the correct answer.

Maximum Marks: 100

Testing Method:

- Mark 'X' on all the squares around your opponent's King, which are under your control.
- Find the Knight's Check/s.
- Find out the best Check, which should prevent the opponent's King from getting out of Check by the principles of 'Move' and 'Capture'.
- Record your answer in the space provided.

Example:

Black to play and Checkmate White in One Move Using Knight

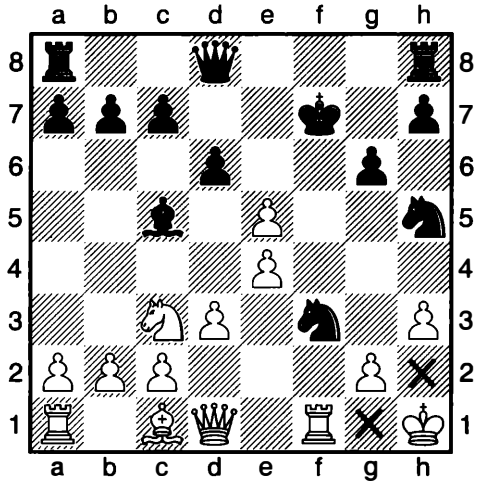
Black's Chessman are controlling the squares around White's King as under:

1. Knight on **f3** : **g1, h2**

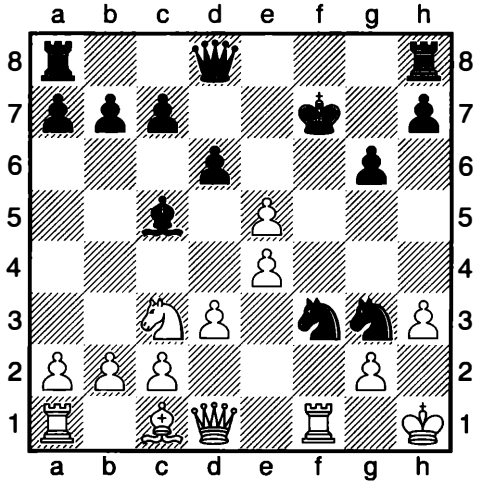
As per our method we will be marking on 'X' on the aforesaid 2-squares.

Square to be controlled : **h1**

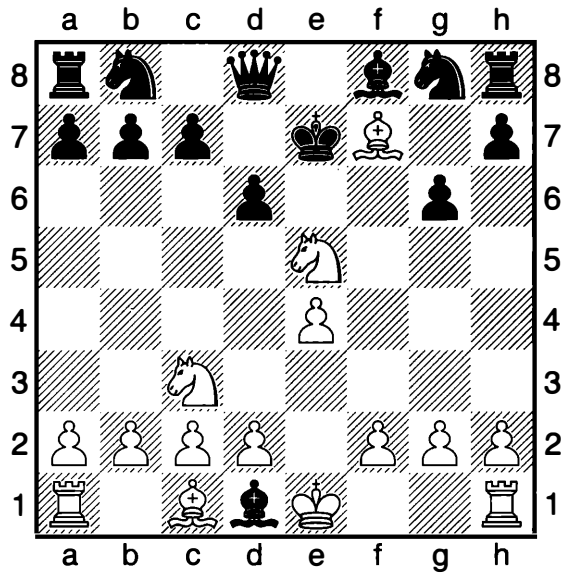
Question



Solution

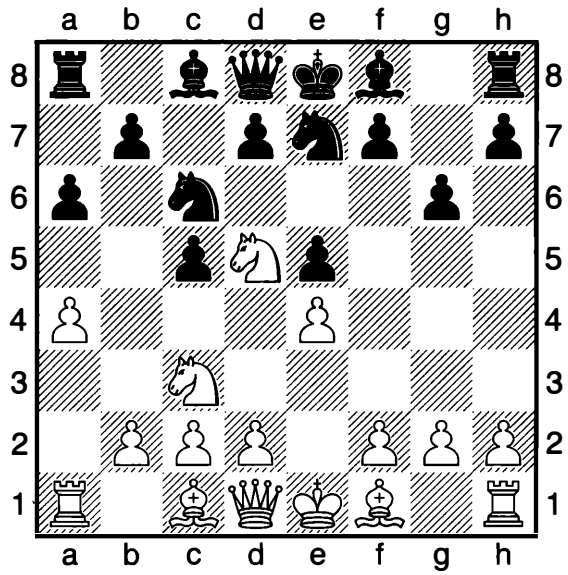


Move No.	WHITE	BLACK
1	...	**Ng3 #**



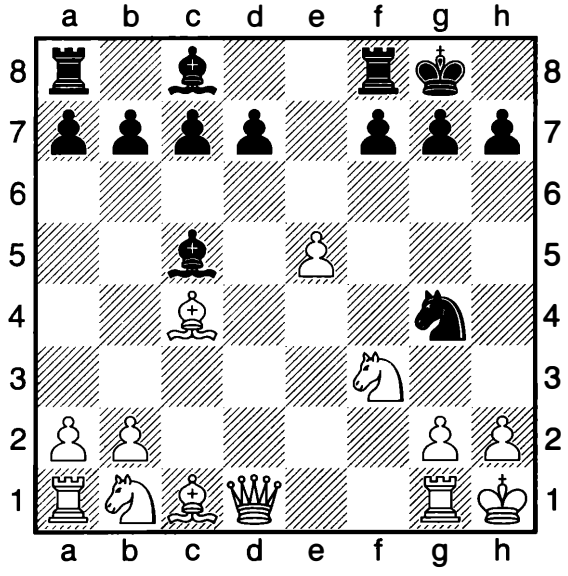
1. White to Play

Move No.	WHITE	BLACK	Marks



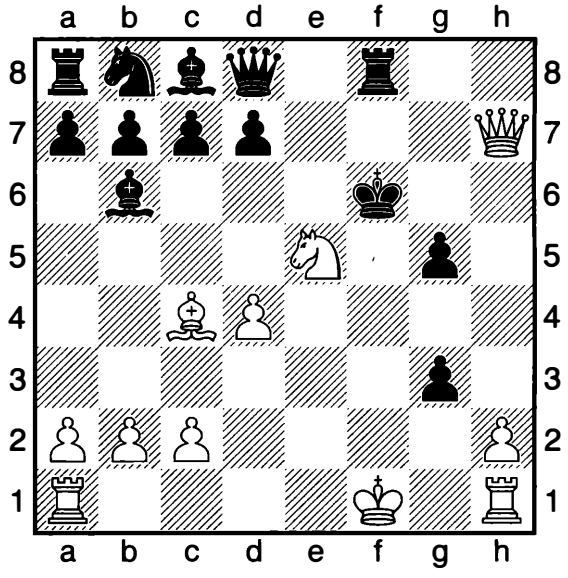
2. White to Play

Move No.	WHITE	BLACK	Marks



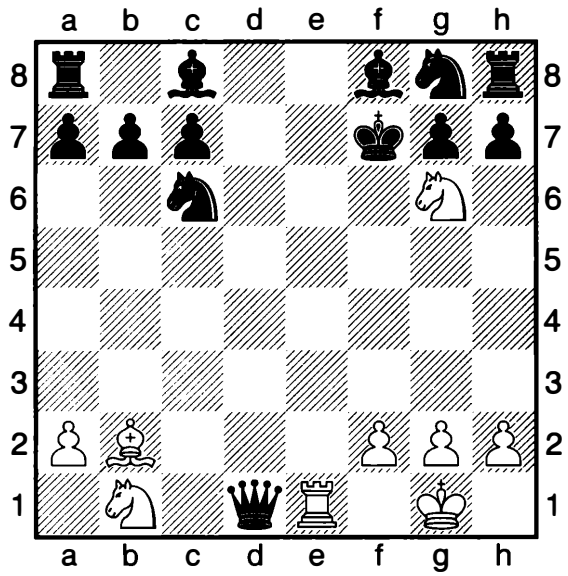
3. Black to Play

Move No.	WHITE	BLACK	Marks



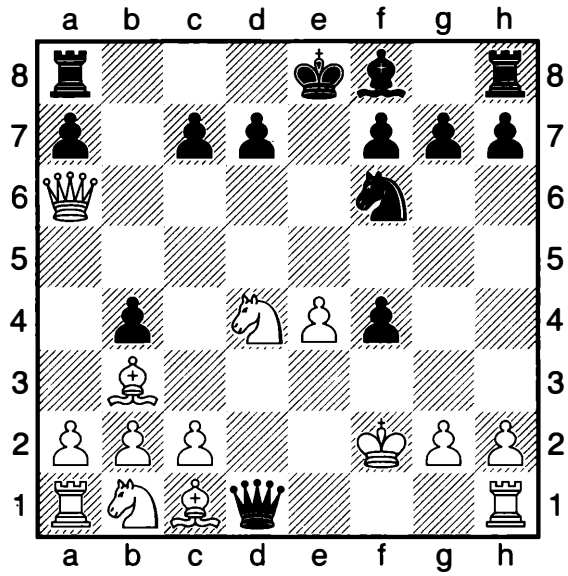
4. White to Play

Move No.	WHITE	BLACK	Marks



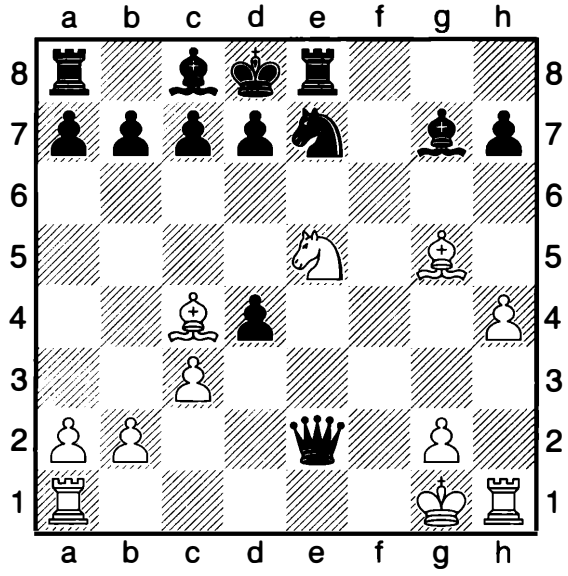
5. White to Play

Move No.	WHITE	BLACK	Marks



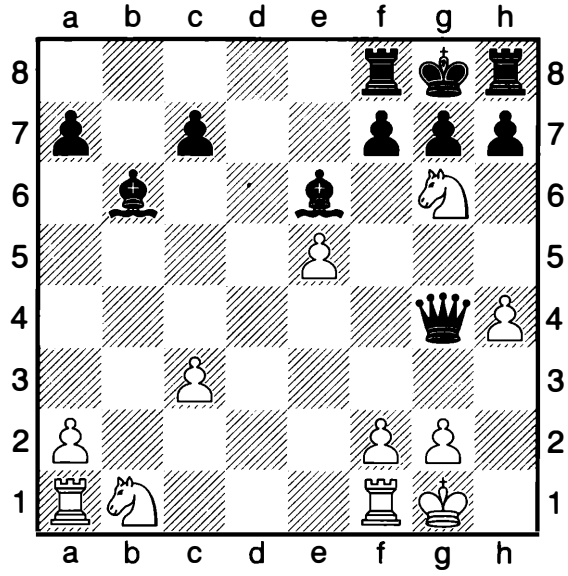
6. Black to Play

Move No.	WHITE	BLACK	Marks



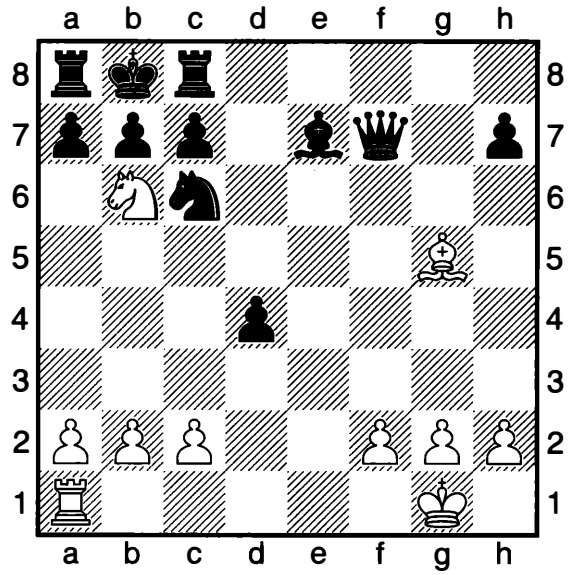
7. White to Play

Move No.	WHITE	BLACK	Marks



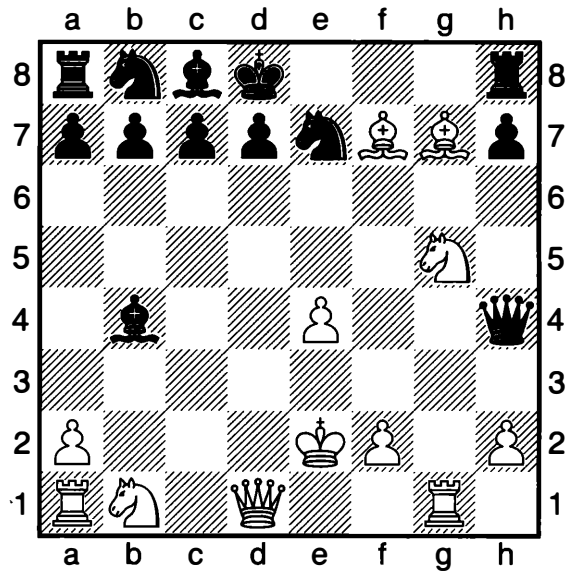
8. White to Play

Move No.	WHITE	BLACK	Marks



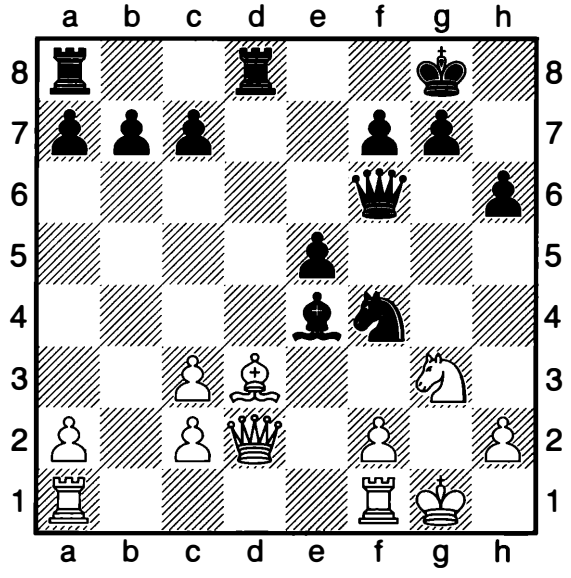
9. White to Play

Move No.	WHITE	BLACK	Marks



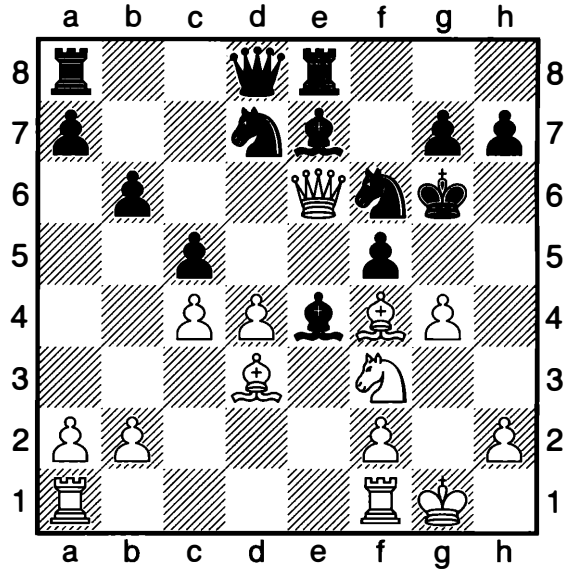
10. White to Play

Move No.	WHITE	BLACK	Marks



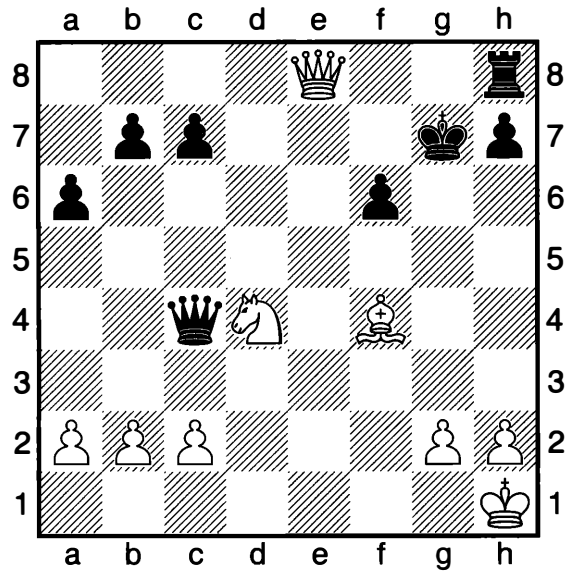
11. Black to Play

Move No.	WHITE	BLACK	Marks



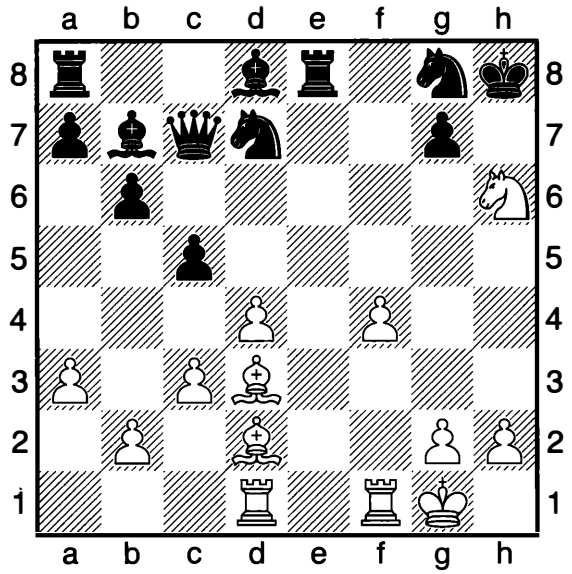
12. White to Play

Move No.	WHITE	BLACK	Marks



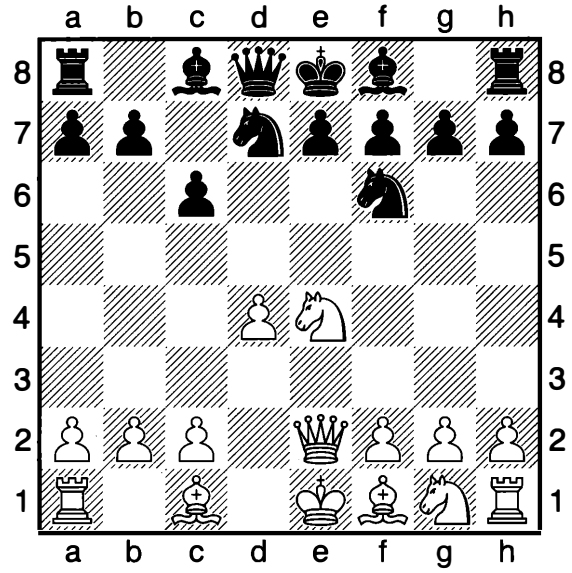
13. White to Play

Move No.	WHITE	BLACK	Marks



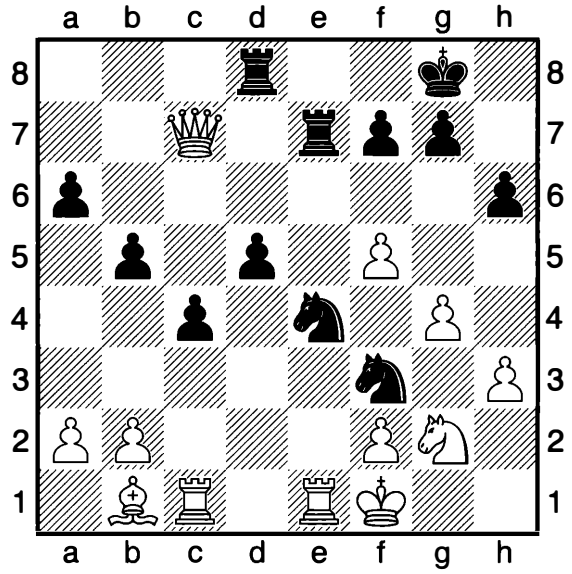
14. White to Play

Move No.	WHITE	BLACK	Marks



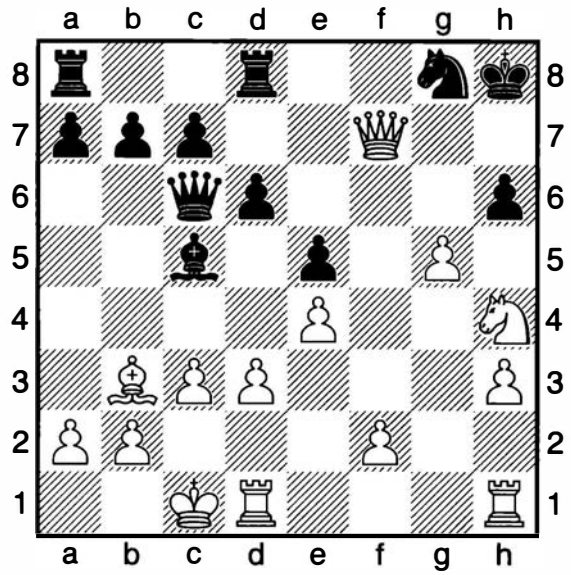
15. White to Play

Move No.	WHITE	BLACK	Marks



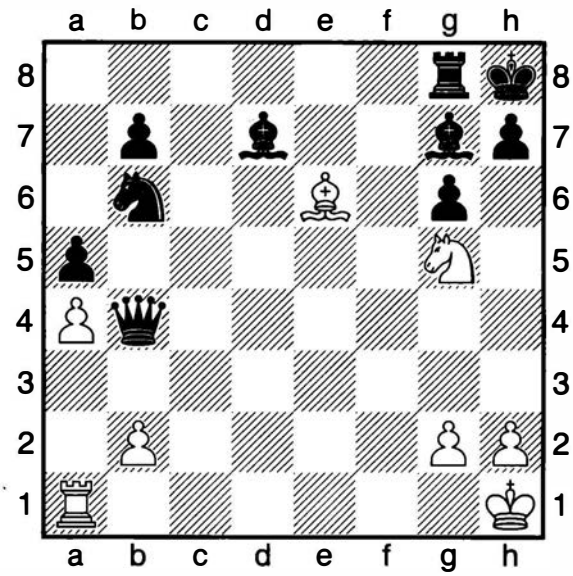
16. Black to Play

Move No.	WHITE	BLACK	Marks



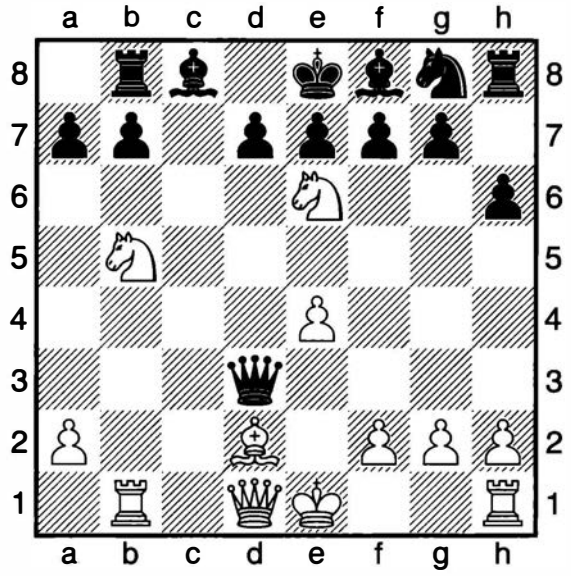
17. White to Play

Move No.	WHITE	BLACK	Marks



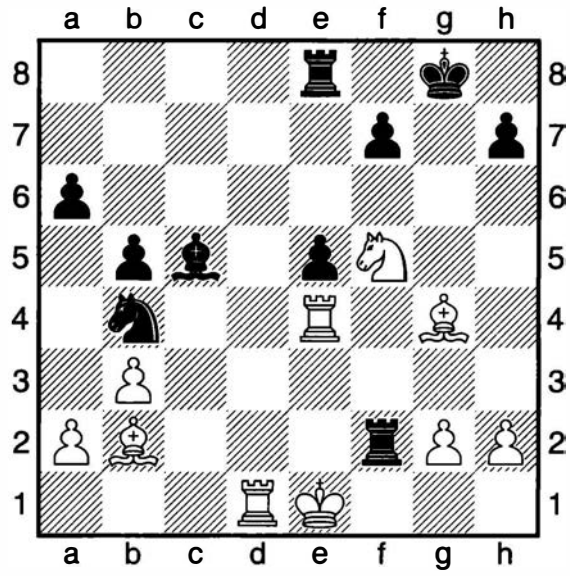
18. White to Play

Move No.	WHITE	BLACK	Marks



19. White to Play

Move No.	WHITE	BLACK	Marks



20. Black to Play

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 30
Checkmate in One Move Using Rook

Mate with a Rook is rather easy. On a move, a Rook can give Check from only 2 squares (on a File or on a Rank) to the opposing King.

Training Session 30: Checkmate in One Move using Rook

No. of Questions: 20

Scoring Pattern: 5 for each of the correct answer.

Maximum Marks: 100

Testing Method:

- Mark 'X' on all the squares around your opponent's King, which are under your control.
- Find the Rook's Check/s.
- Find out the best Check, which should prevent the opponent's King from getting out of Check by the three principles of 'Move', 'Block' and 'Capture'.
- Record your answer in the space provided.

Example:

White to play and Checkmate Black in One Move Using Rook

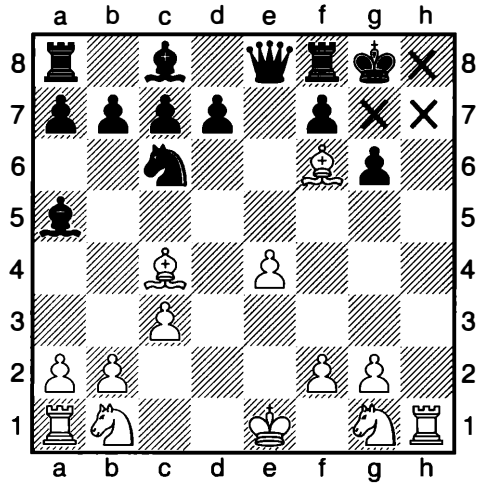
White's Chessmen are controlling the squares around Black's King as under:

1. Bishop on **f6** : **g7, h8**
2. Rook on **h1** : **h7, h8**

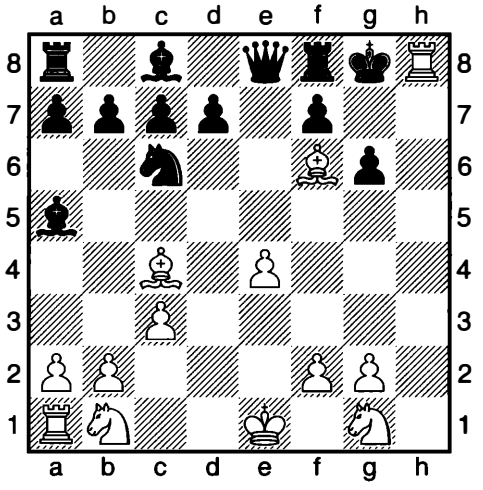
As per our method we will be marking on 'X' on the aforesaid 2-squares.

Square to be controlled : **g8**

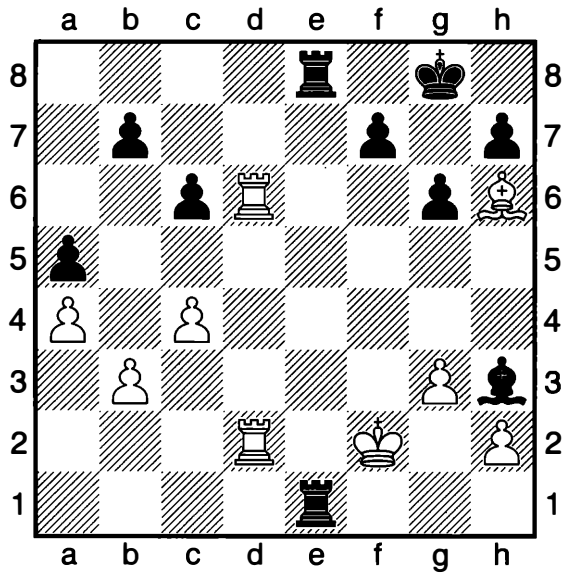
Question



Solution

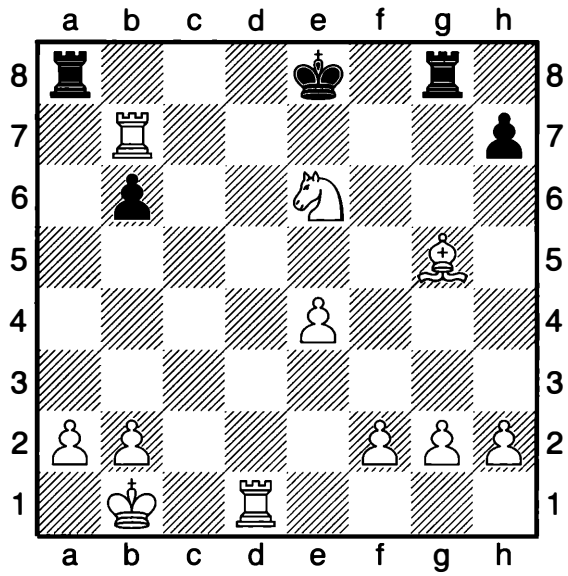


Move No.	WHITE	BLACK
1	**Rh8 #**	



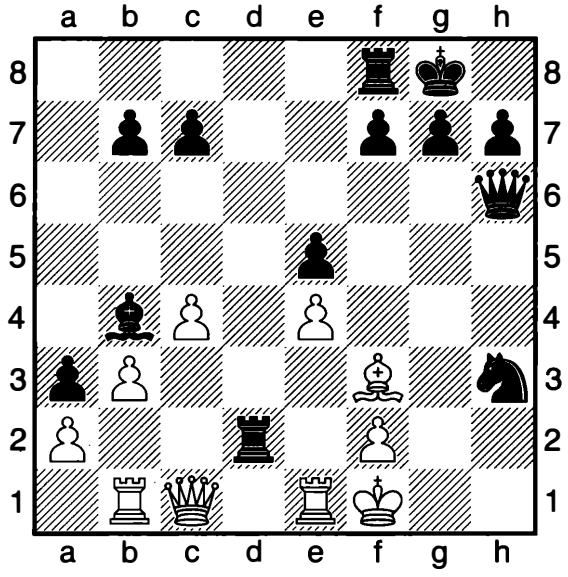
1. Black to Play

Move No.	WHITE	BLACK	Marks



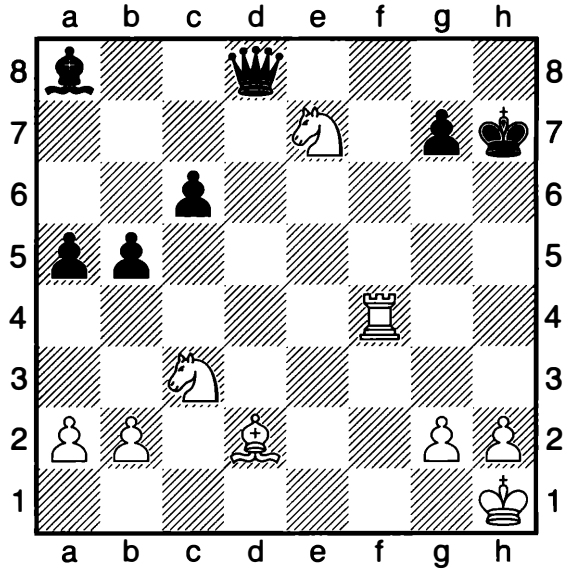
2. White to Play

Move No.	WHITE	BLACK	Marks



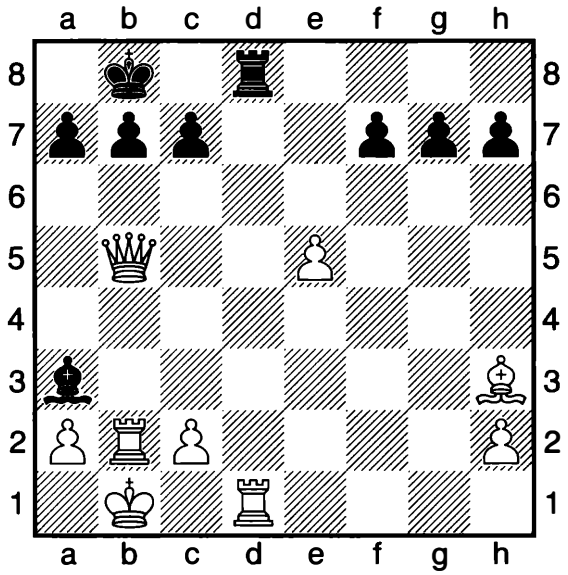
3. Black to Play

Move No.	WHITE	BLACK	Marks



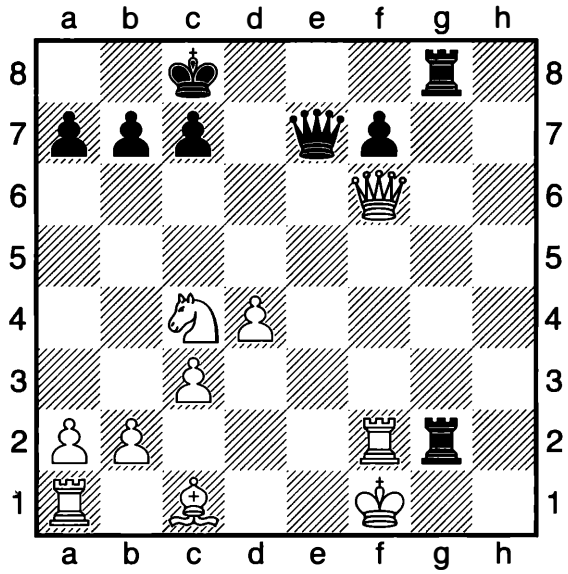
4. White to Play

Move No.	WHITE	BLACK	Marks



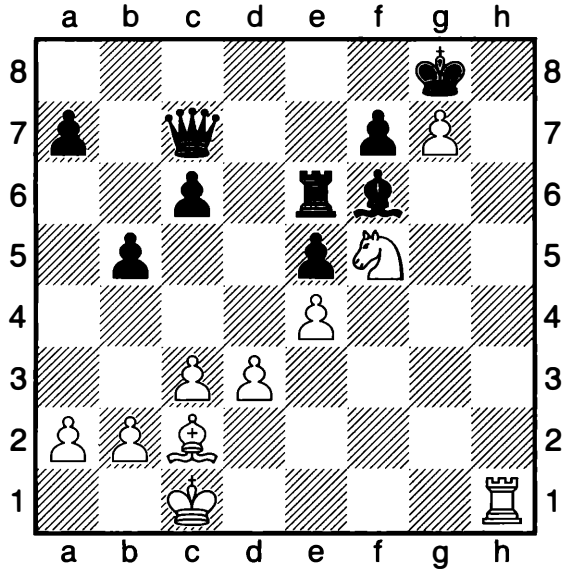
5. Black to Play

Move No.	WHITE	BLACK	Marks



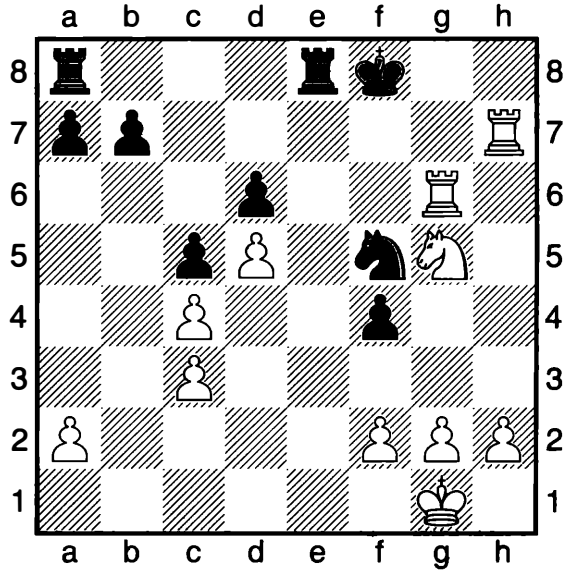
6. Black to Play

Move No.	WHITE	BLACK	Marks



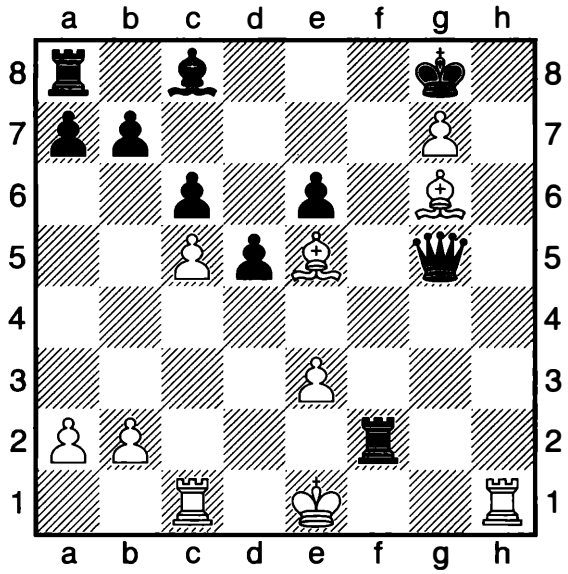
7. White to Play

Move No.	WHITE	BLACK	Marks



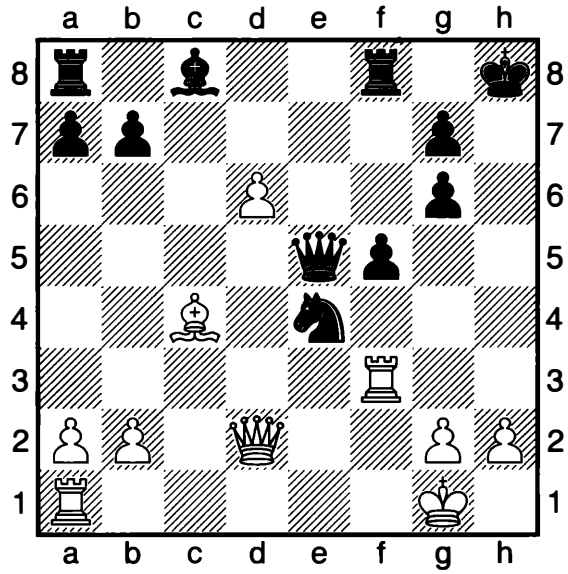
8. White to Play

Move No.	WHITE	BLACK	Marks



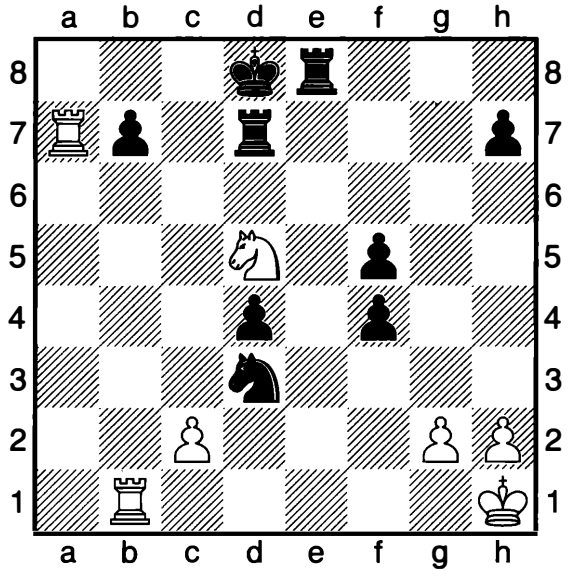
9. White to Play

Move No.	WHITE	BLACK	Marks



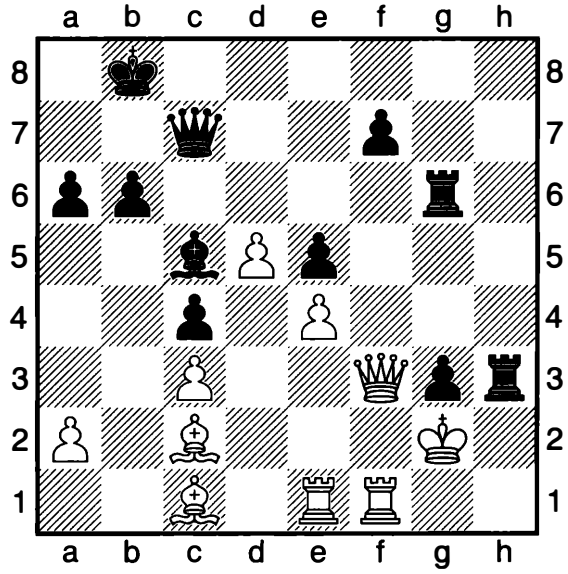
10. White to Play

Move No.	WHITE	BLACK	Marks



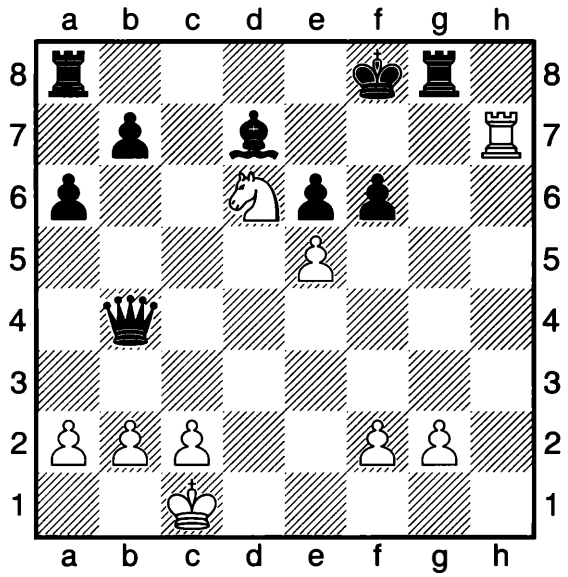
11. White to Play

Move No.	WHITE	BLACK	Marks



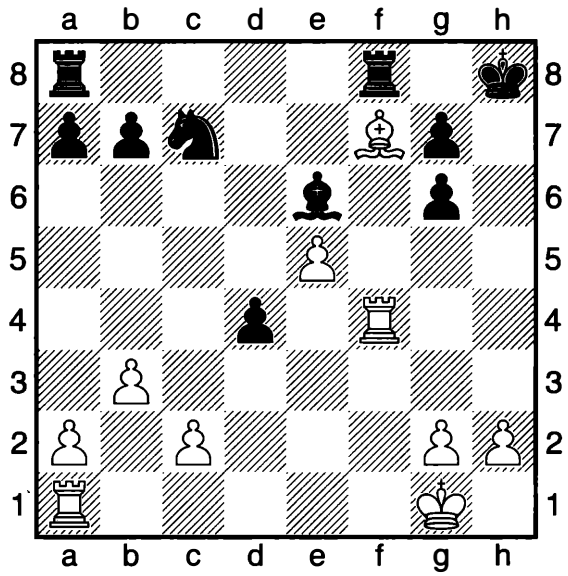
12. Black to Play

Move No.	WHITE	BLACK	Marks



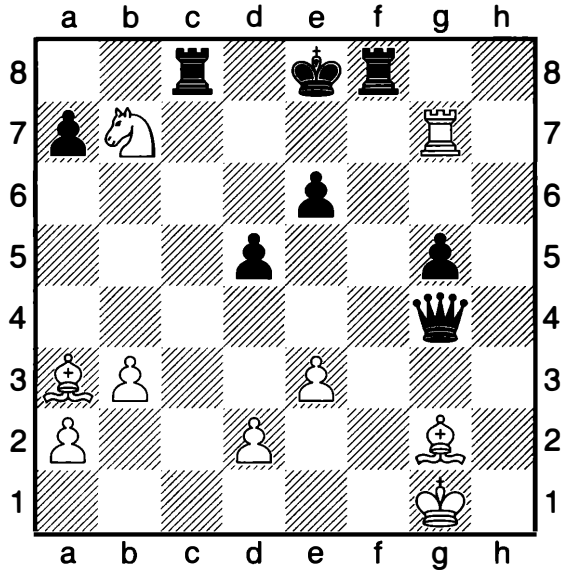
13. White to Play

Move No.	WHITE	BLACK	Marks



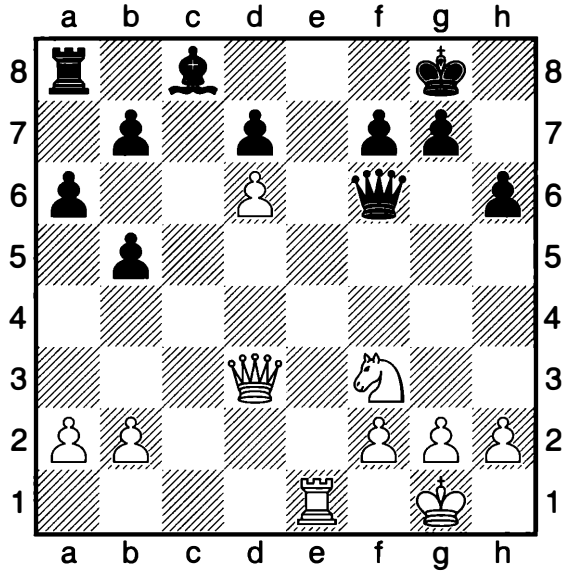
14. White to Play

Move No.	WHITE	BLACK	Marks



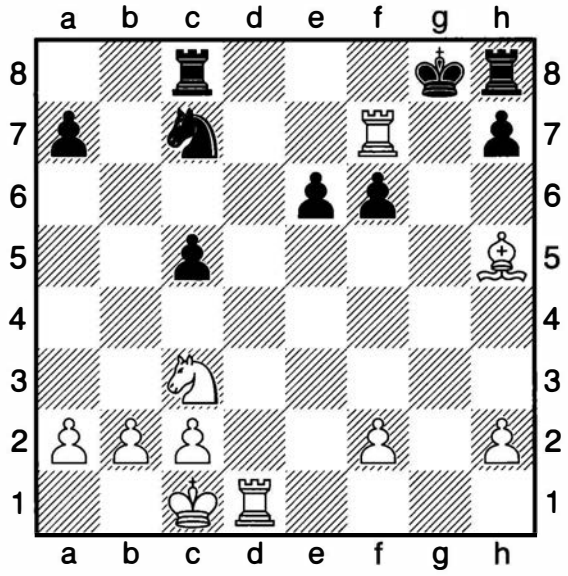
15. White to Play

Move No.	WHITE	BLACK	Marks



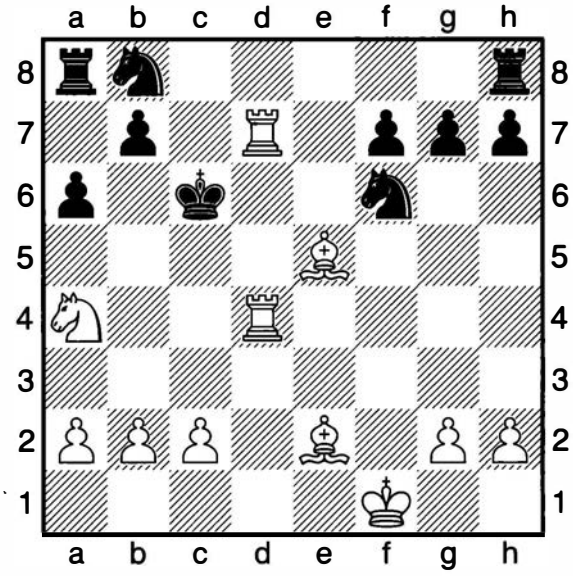
16. White to Play

Move No.	WHITE	BLACK	Marks



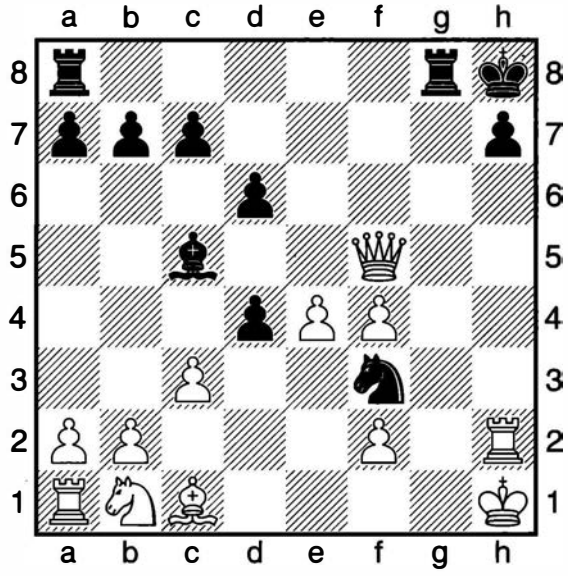
17. White to Play

Move No.	WHITE	BLACK	Marks



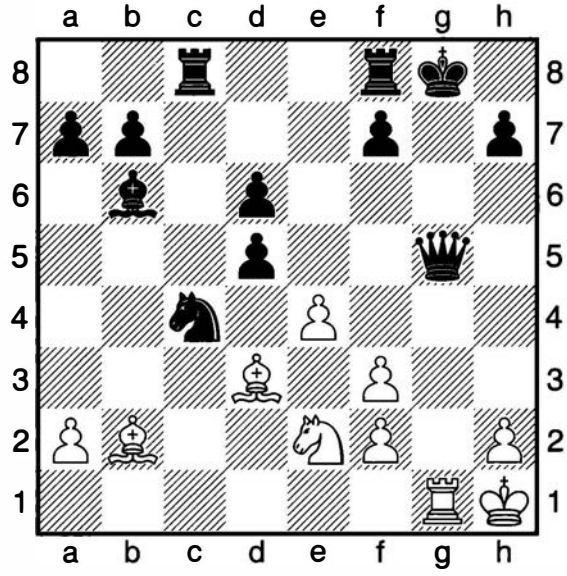
18. White to Play

Move No.	WHITE	BLACK	Marks



19. Black to Play

Move No.	WHITE	BLACK	Marks



20. White to Play

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 31
Checkmate in One Move Using Queen

In this training session we shall learn to checkmate with a Queen. Because of its ability to move both like a Rook and a Bishop, you will have to examine a good number of Queen Checks in some positions and find the solution.

Training Session 31: Checkmate in One Move Using Queen

No. of Questions: 20

Scoring Pattern: 5 for each of the correct answer.

Maximum Marks: 100

Testing Method:

- Mark 'X' on all the squares around your opponent's King, which are under your control.
- Find the Queen's Check/s.
- Find out the best Check, which should prevent the opponent's King from getting out of Check by the three principles of 'Move', 'Block' and 'Capture'.
- Record your answer in the space provided.

Example:

White to play and Checkmate in One Move Using Queen

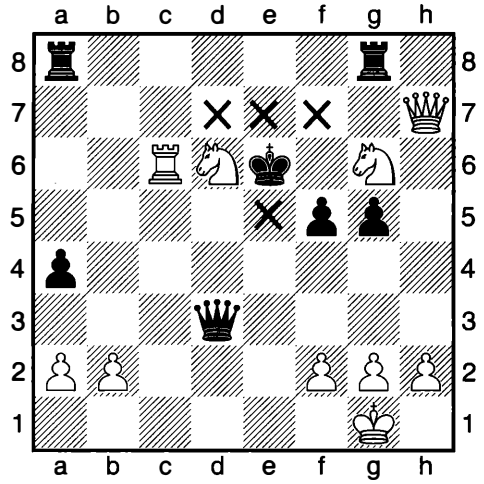
White's Chessmen are controlling the squares around Black's King as under:

1. Knight on **d6** : **f7**
2. Knight on **g6** : **e5 & e7**
3. Queen on **h7** : **d7, e7, f7**

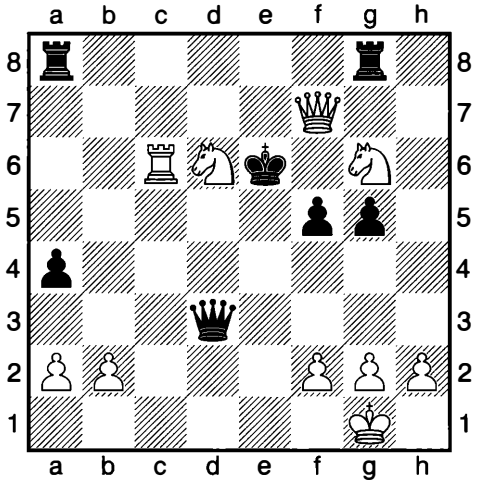
As per our method we will be marking on 'X' on the following 4-squares.

Squares to be controlled : **d5, e6, f6**

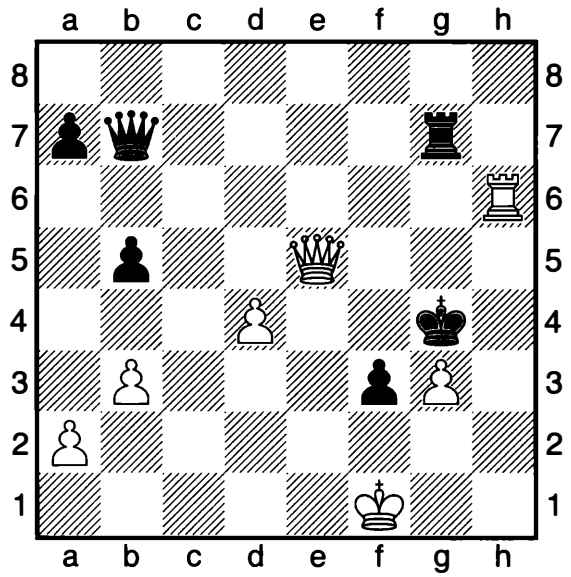
Question



Solution

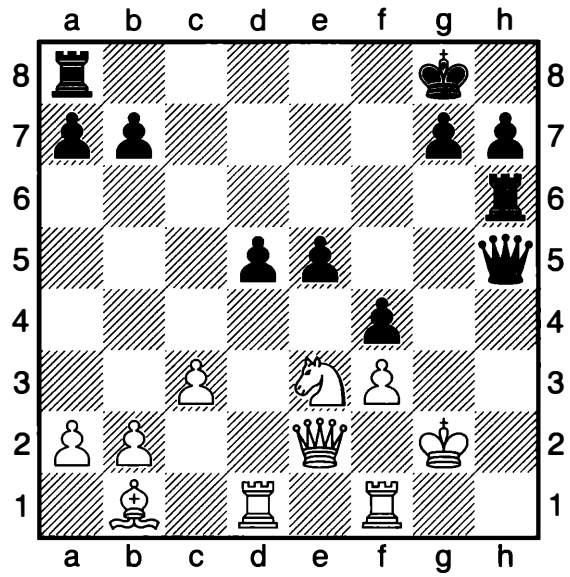


Move No.	WHITE	BLACK
1	**Qf7 #**	



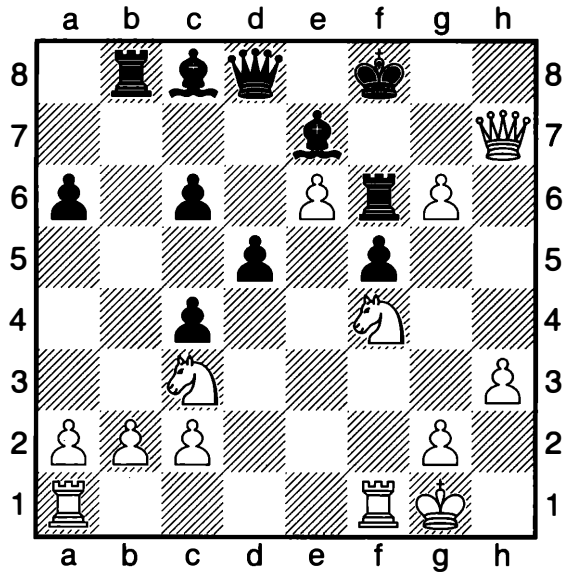
1. White to Play

Move No.	WHITE	BLACK	Marks



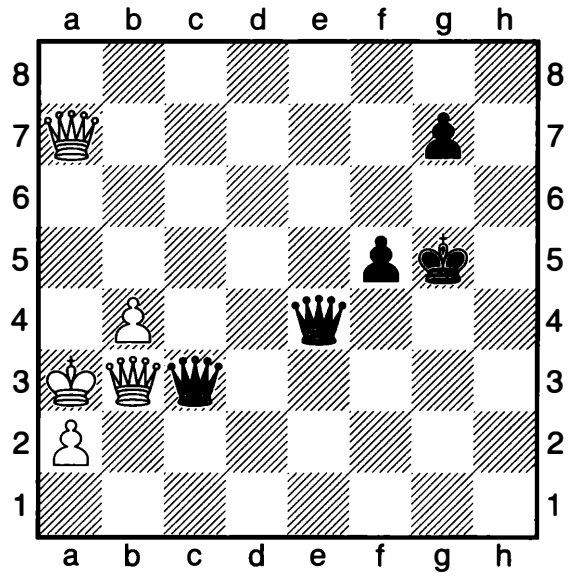
2. Black to Play

Move No.	WHITE	BLACK	Marks



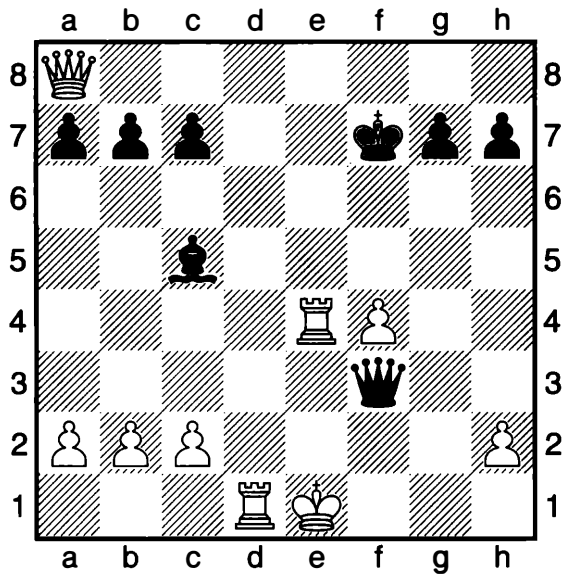
3. White to Play

Move No.	WHITE	BLACK	Marks



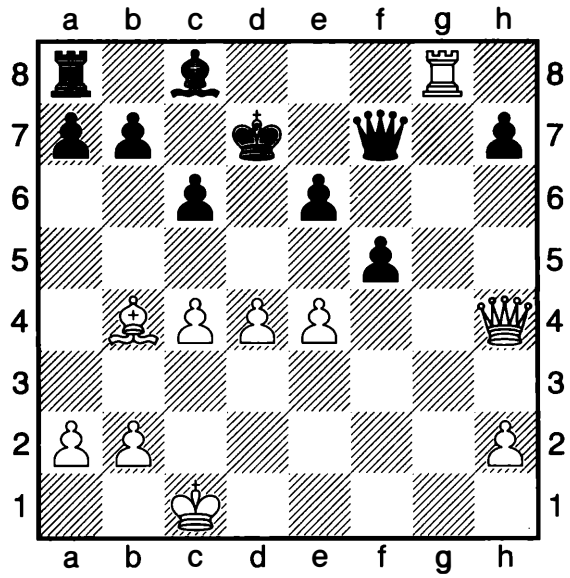
4. Black to Play

Move No.	WHITE	BLACK	Marks



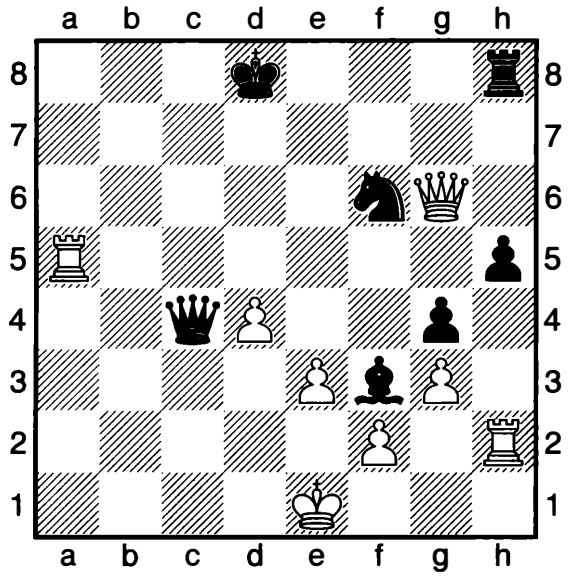
5. Black to Play

Move No.	WHITE	BLACK	Marks



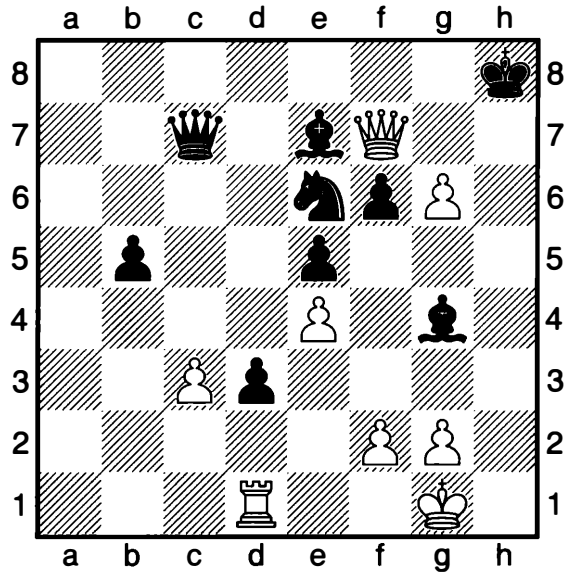
6. White to Play

Move No.	WHITE	BLACK	Marks



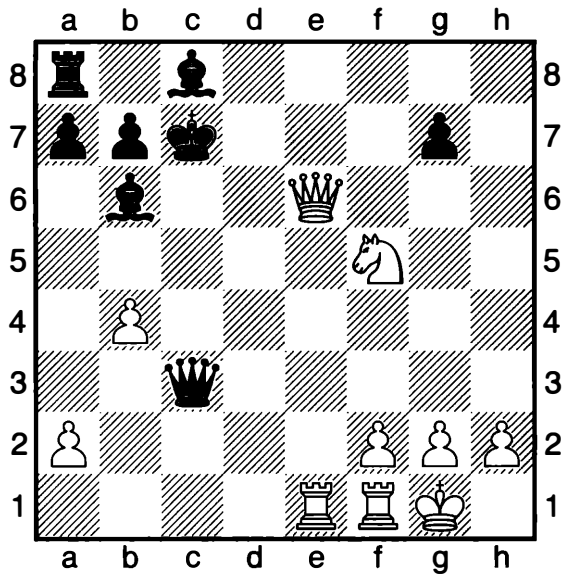
7. Black to Play

Move No.	WHITE	BLACK	Marks



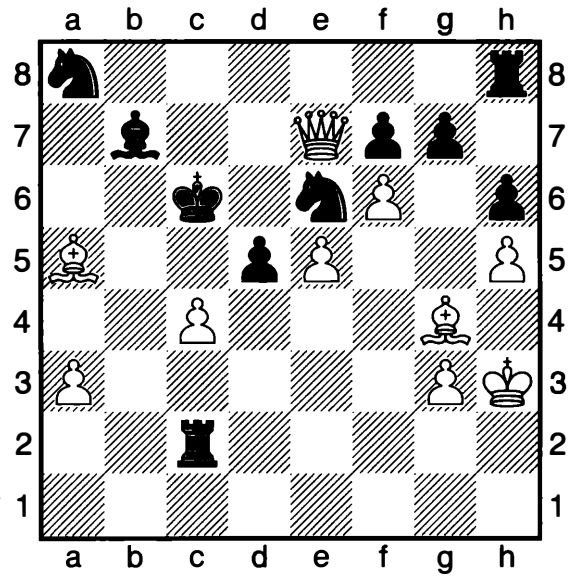
8. White to Play

Move No.	WHITE	BLACK	Marks



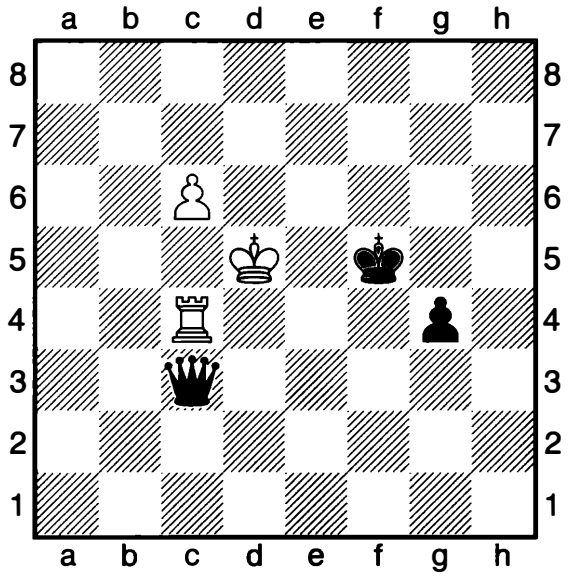
9. White to Play

Move No.	WHITE	BLACK	Marks



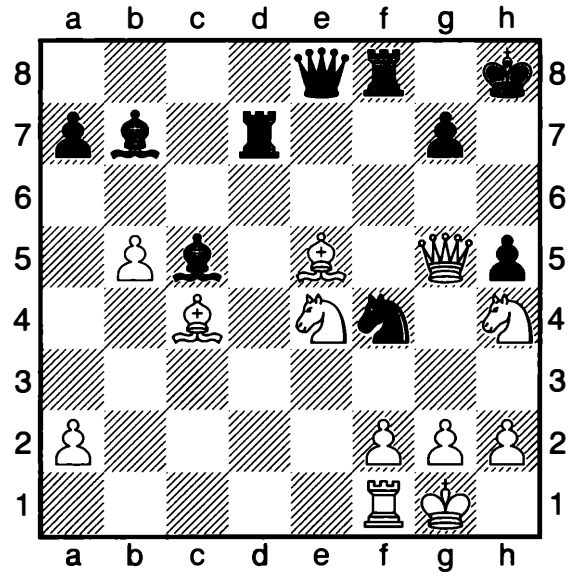
10. White to Play

Move No.	WHITE	BLACK	Marks



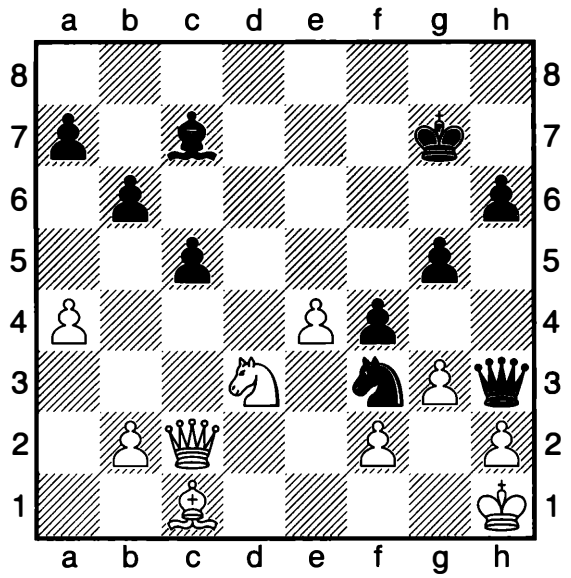
11. Black to Play

Move No.	WHITE	BLACK	Marks



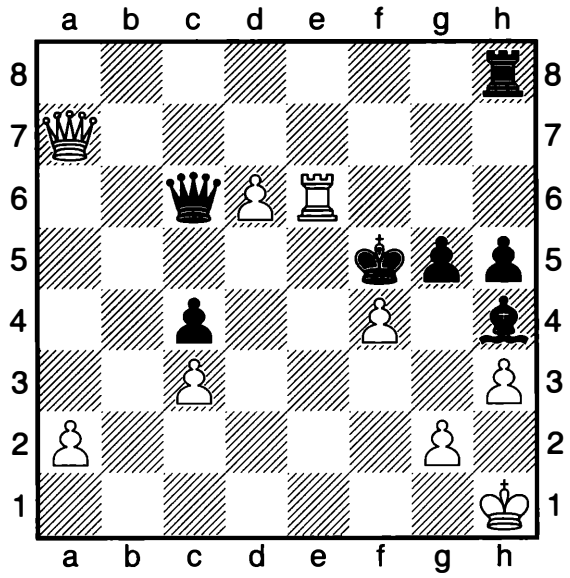
12. White to Play

Move No.	WHITE	BLACK	Marks



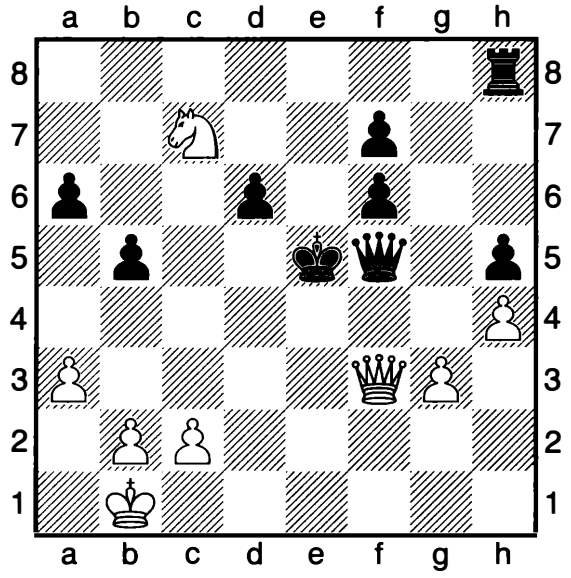
13. Black to Play

Move No.	WHITE	BLACK	Marks



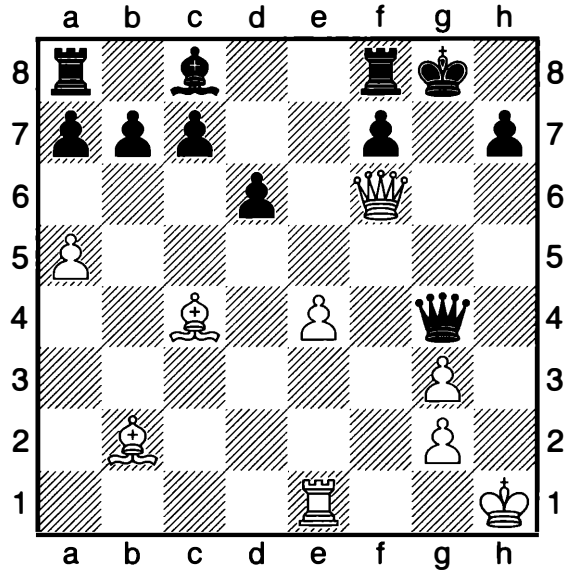
14. White to Play

Move No.	WHITE	BLACK	Marks



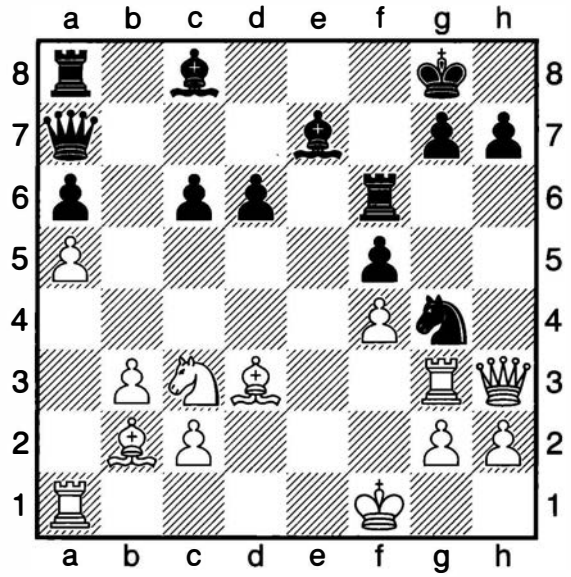
15. White to Play

Move No.	WHITE	BLACK	Marks



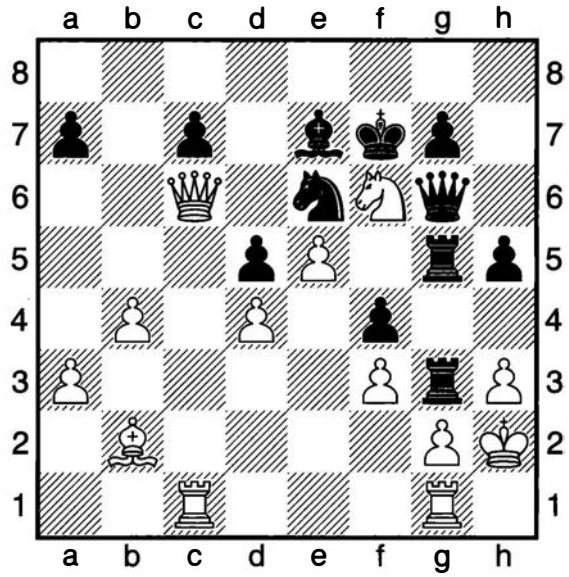
16. White to Play

Move No.	WHITE	BLACK	Marks



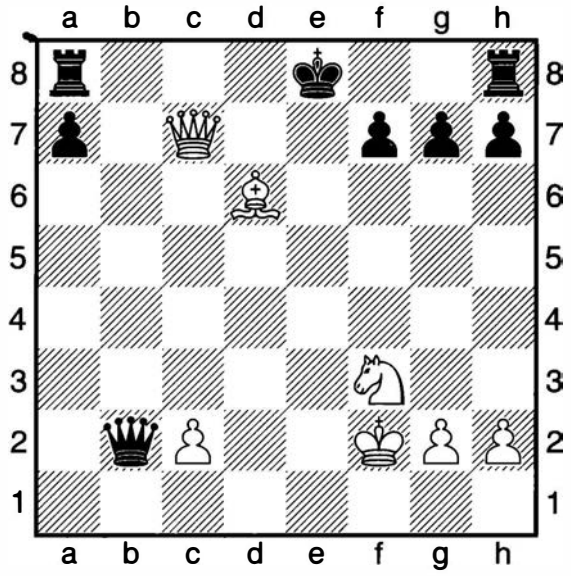
17. Black to Play

Move No.	WHITE	BLACK	Marks



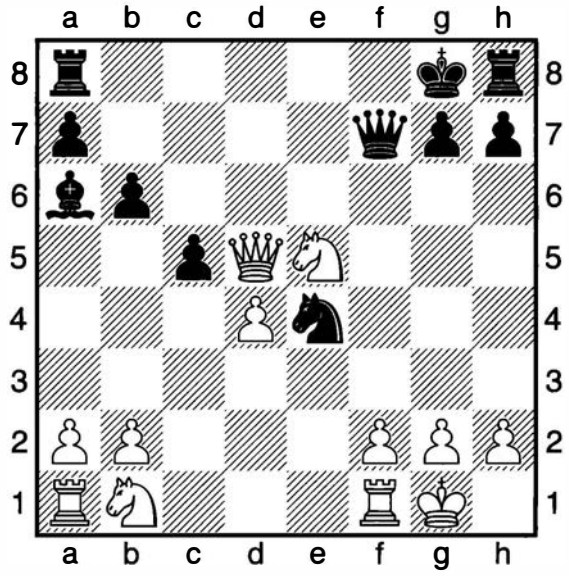
18. White to Play

Move No.	WHITE	BLACK	Marks



19. White to Play

Move No.	WHITE	BLACK	Marks



20. White to Play

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 32
Checkmate in One Move

I hope that your training sessions # 15-19 of Checkmating the opponent's King in one move (with either your Pawn, Bishop, Knight, Rook or Queen) must have gone relatively easy as you had a hint of the Chessman, with which the Checkmate was to be effected.

In this lesson we will try to effect Checkmate but unlike earlier lessons, there would be no hint. Switch on to your 'Thinking' mode!!

Training Session 32: Checkmate in One Move

No. of Questions: 20

Scoring Pattern: 5 for each of the correct answer.

Maximum Marks: 100

Testing Method:

- Mark 'X' on all the squares around your opponent's King, which are under your control.
- Examine all possible Checks.
- Find out the best Check, which should prevent the opponent's King from getting out of Check by the three principles of 'Move', 'Block' and 'Capture'.
- Record your answer in the space provided.

Example:

Black to play and Checkmate White in One Move

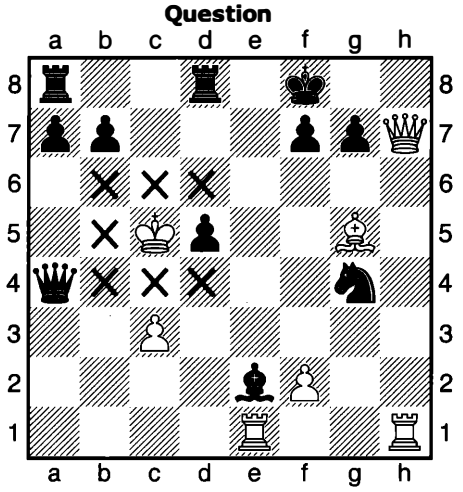
Black's Chessmen are controlling the squares around White's King as under:

1. Pawn on a6 : b6
2. Pawn on b6 : c6
3. Rook on d8 : d6, d5 (supporting the Pawn on d5)
4. Queen on a4 : b4, b5, c4, c6, d4
5. Bishop on e2 : b5, c4

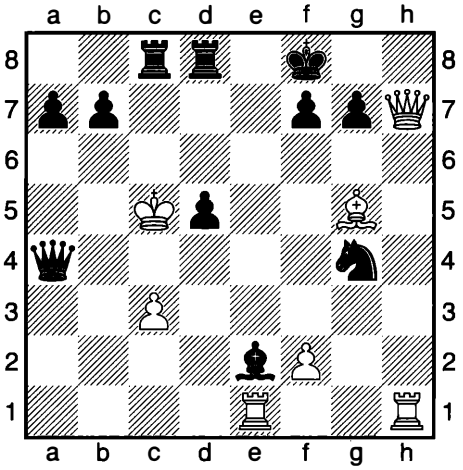
As per our method we will be marking on 'X' on all the aforesaid 8-squares.

Square to be controlled : c5

Question



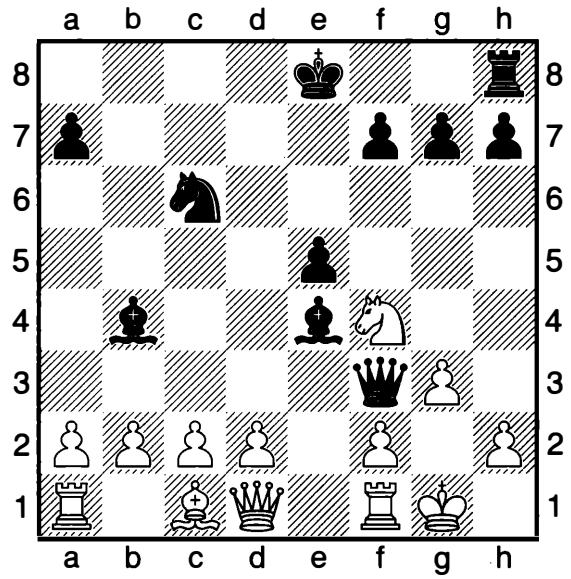
Solution



Move No.	WHITE	BLACK
1	**Rac8 #**	

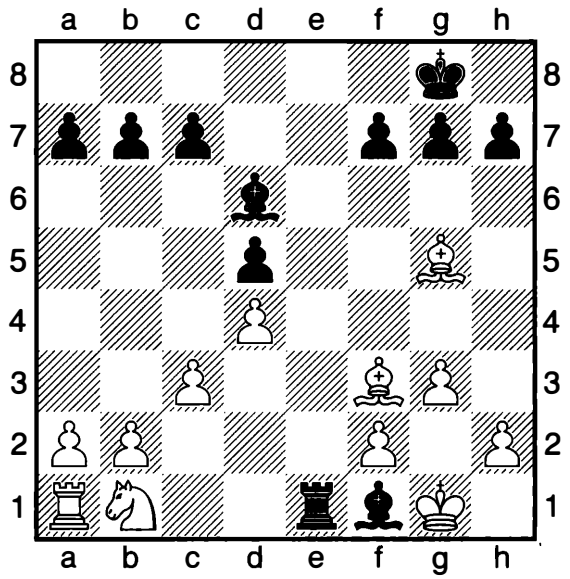
alternate

Move No.	WHITE	BLACK
1	**b6 #**	



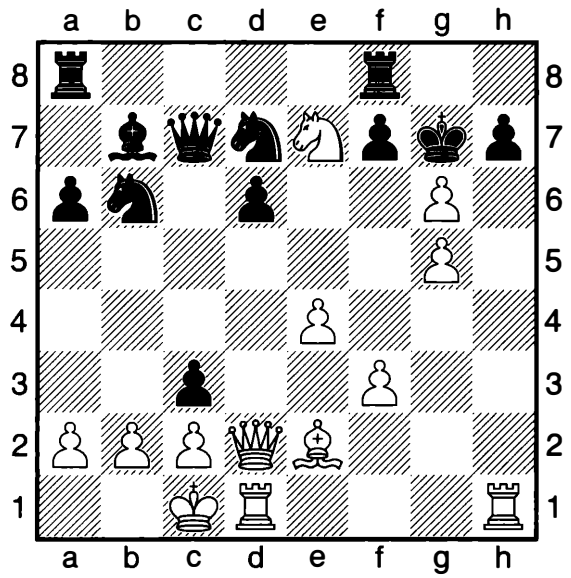
1. Black to Play

Move No.	WHITE	BLACK	Marks



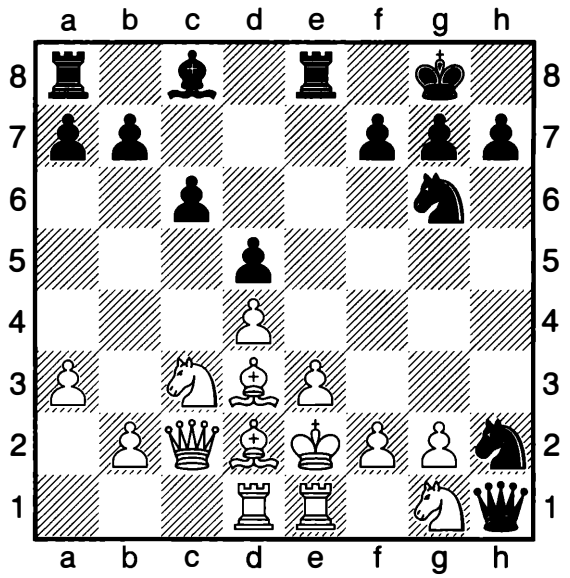
2. Black to Play

Move No.	WHITE	BLACK	Marks



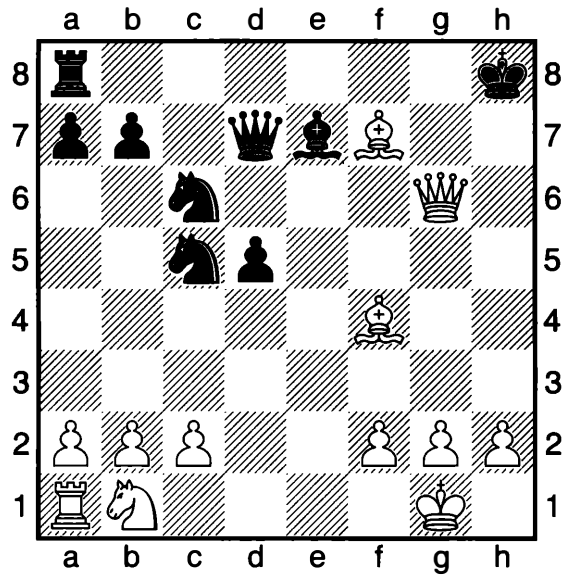
3. White to Play

Move No.	WHITE	BLACK	Marks



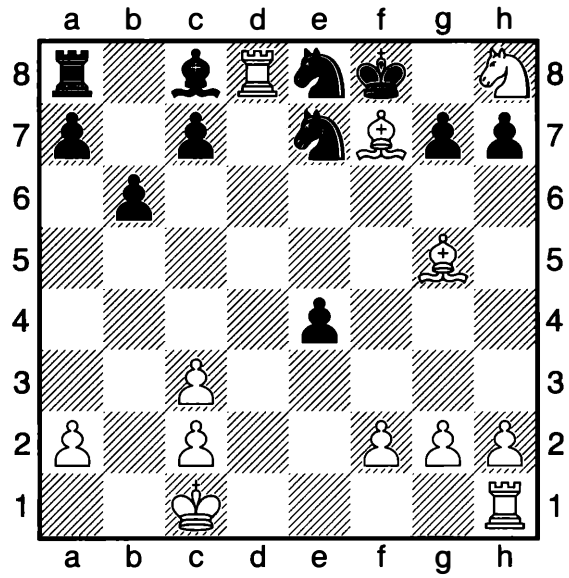
4. Black to Play

Move No.	WHITE	BLACK	Marks



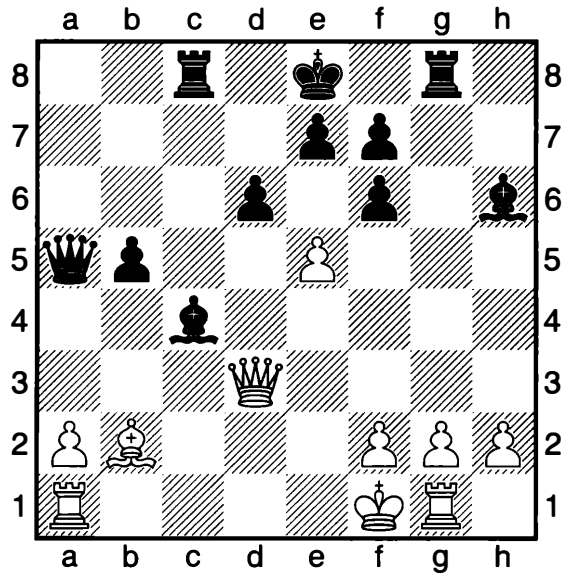
5. White to Play

Move No.	WHITE	BLACK	Marks



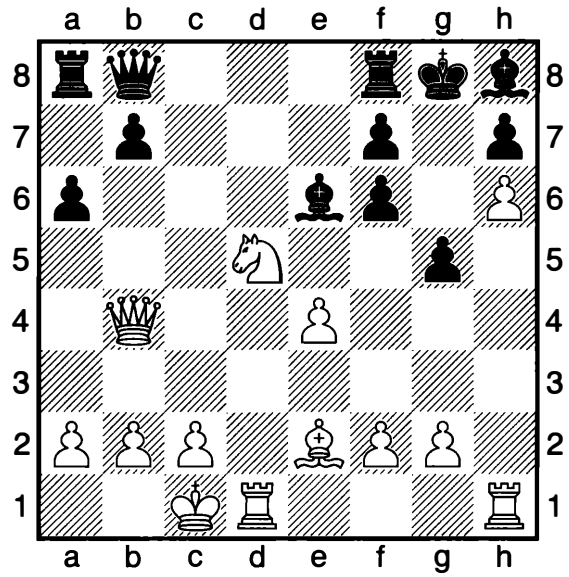
6. White to Play

Move No.	WHITE	BLACK	Marks



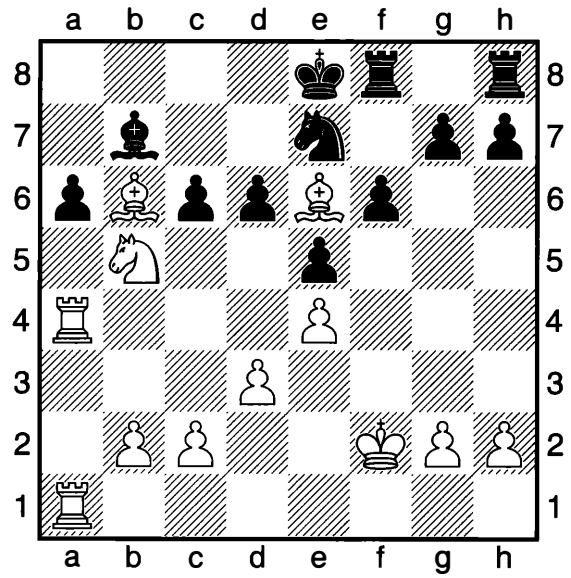
7. Black to Play

Move No.	WHITE	BLACK	Marks



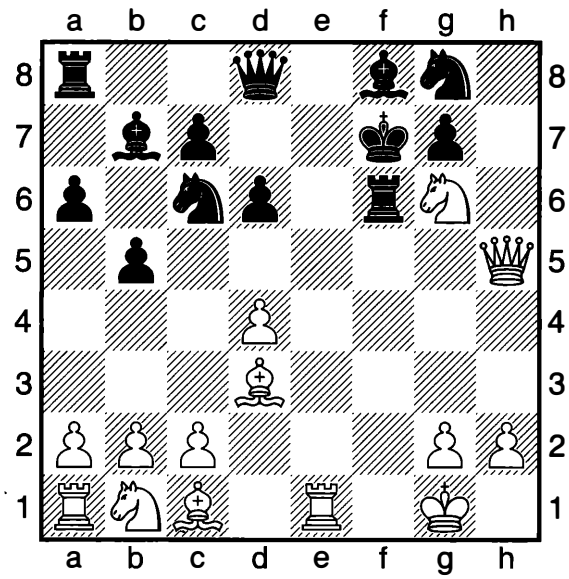
8. White to Play

Move No.	WHITE	BLACK	Marks



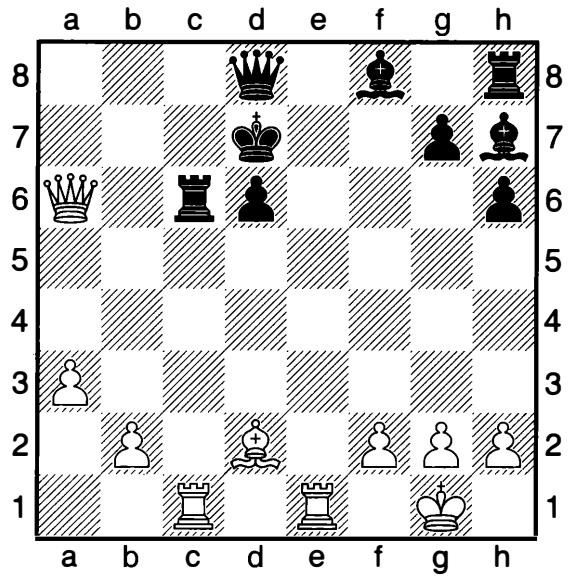
9. White to Play

Move No.	WHITE	BLACK	Marks



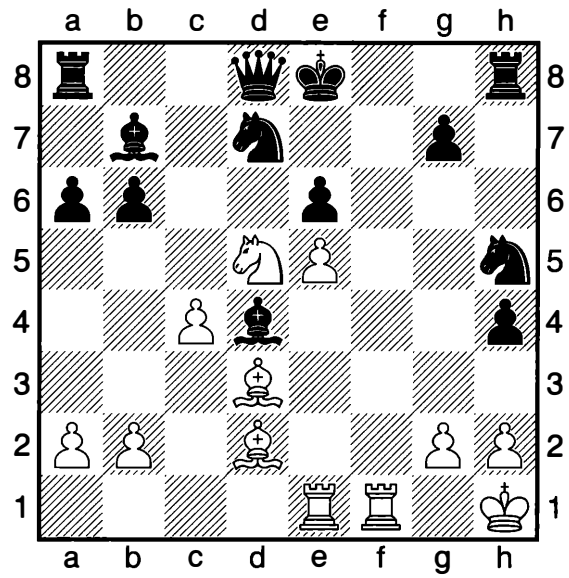
10. White to Play

Move No.	WHITE	BLACK	Marks



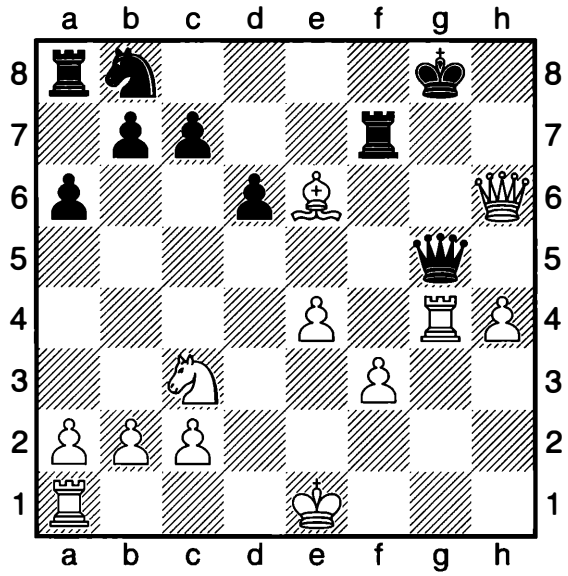
11. White to Play

Move No.	WHITE	BLACK	Marks



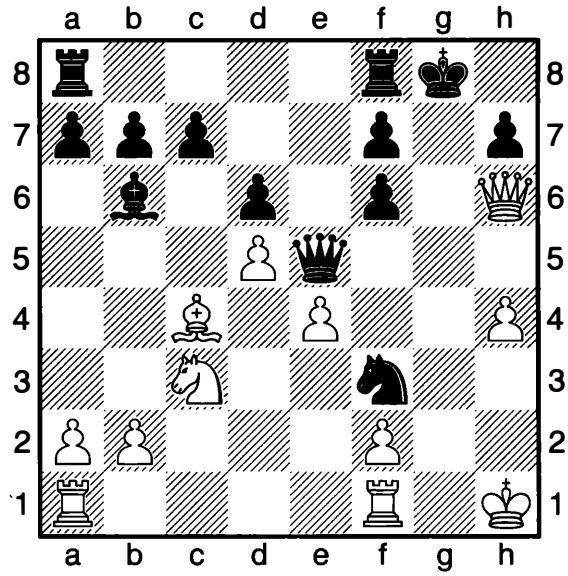
12. White to Play

Move No.	WHITE	BLACK	Marks



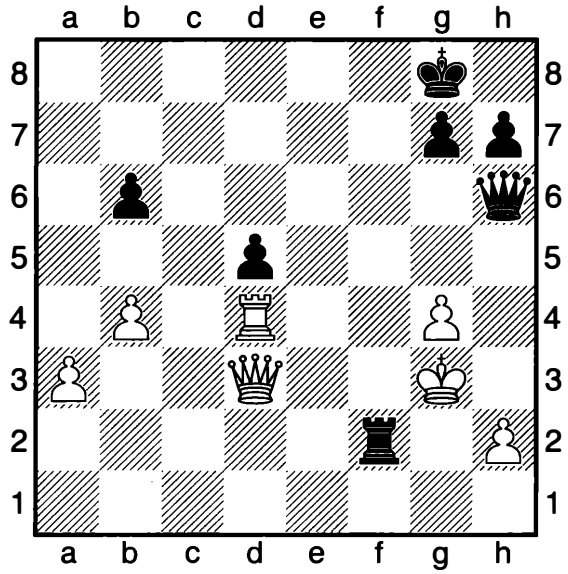
13. White to Play

Move No.	WHITE	BLACK	Marks



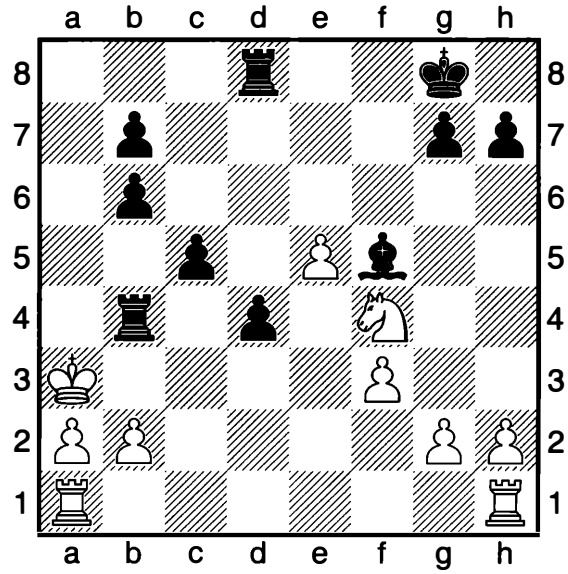
14. Black to Play

Move No.	WHITE	BLACK	Marks



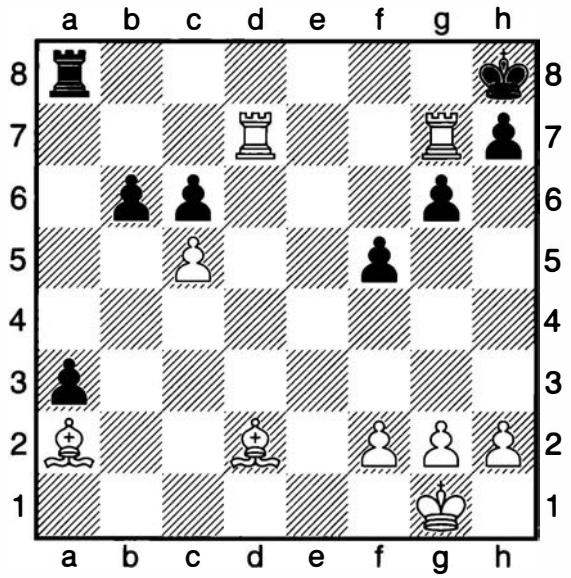
15. Black to Play

Move No.	WHITE	BLACK	Marks



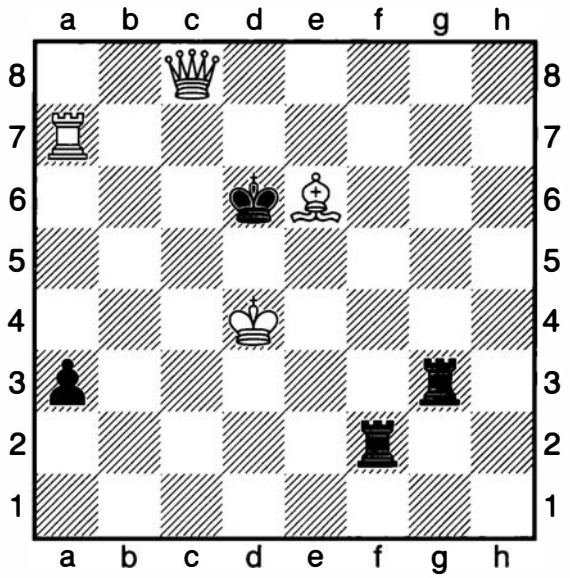
16. Black to Play

Move No.	WHITE	BLACK	Marks



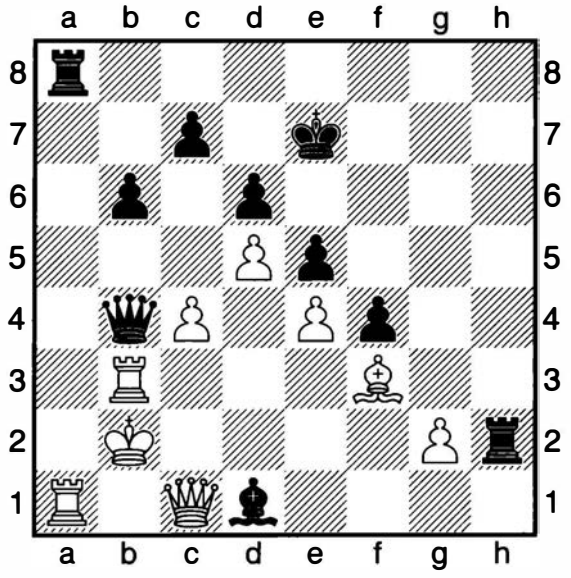
17. White to Play

Move No.	WHITE	BLACK	Marks



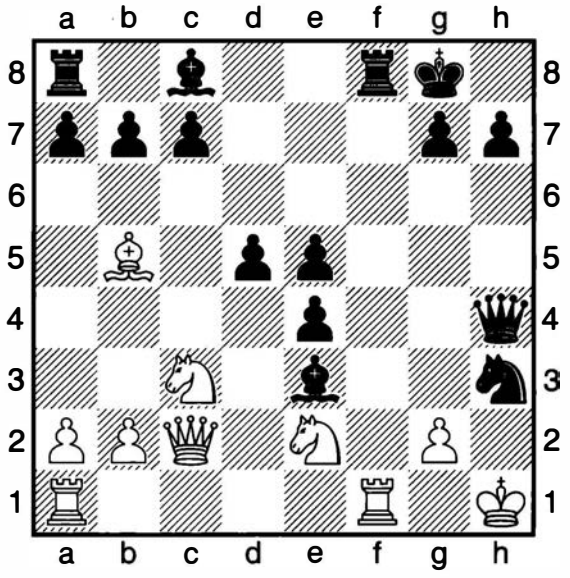
18. Black to Play

Move No.	WHITE	BLACK	Marks



19. Black to Play

Move No.	WHITE	BLACK	Marks



20. Black to Play

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 33
Exchange of Material

Training Session 33: Exchange of Material

No. of Questions: 8

Scoring Pattern: 5 for each of the correct answer.

Maximum Marks: 40

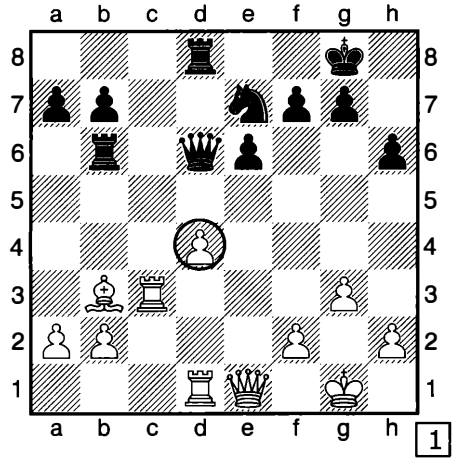
In the course of learning the 'Relative Value of the Chessmen' & 'Exchange of Pieces' (The Chess Course: Page 23 to 25) you have understood the correct assessment of each of the Chessmen. This values form the basis of for exchanging and capturing a Chessman. For revision sake the 'Relative Value of the Chessmen is detailed below:

Chessmen	Value
Queen	9
Rook	5
Bishop	3
Knight	3
Pawn	1

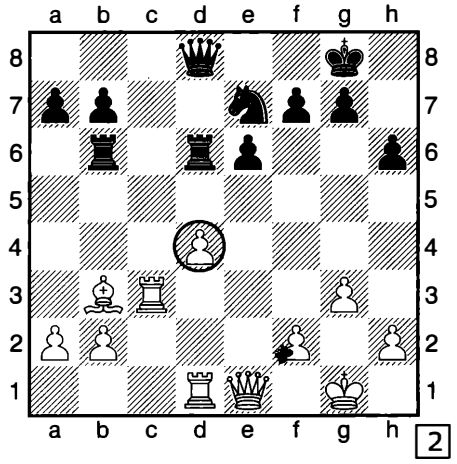
The basic rules for determining whether a material could be won by a series of exchange on a particular square is summarized below:

1. Count the number of Chessmen attacking that square.
2. Count the number of opponent's Chessmen defending that square.
3. If the number of Chessmen attacking the square in question is more than the number of Chessmen defending that square by one unit, the material could be won on that particular square. This is again subject to the total of Relative Value of the attacking and defending Chessmen.

To illustrate this point we take help of two diagrams below.



1



2

In diagram 1, Black's Queen on **d6** and the Rook on **d8** are attacking White's **d4** Pawn twice and it is only defended once by the White's Rook on **d1**. Would it be prudent for Black to capture the Pawn on **d4**?

The answer is big no! It's a losing transaction:

Move No.	WHITE	BLACK
1.	**...**	**Qxd4?**
2.	**Rxd4**	**Rxd4**

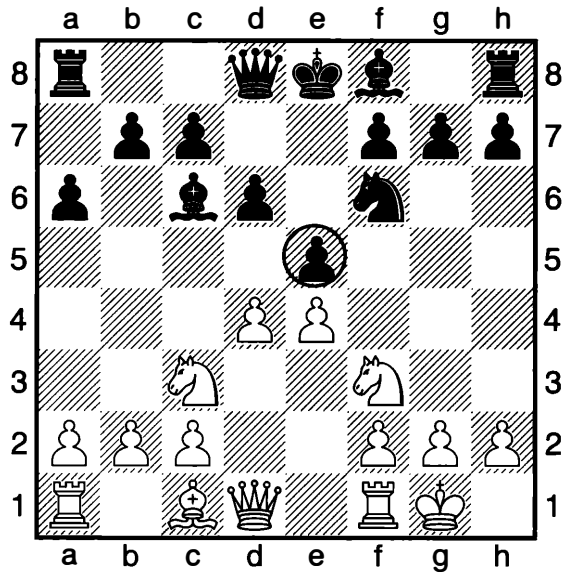
Black has lost Queen (9-points) against White's Rook's & Pawn (5+1 = 6 points), thus incurring a loss of 3-points.

However, if we are to invert the position of Queen & Rook as per diagram Example 2, would it be a winning transaction? Yes! After:

Move No.	WHITE	BLACK
1.	**...**	**Rxd4!**
2.	**Rxd4**	**Qxd4**

Black has emerged better on the material count – winning a Pawn

Our job is to consolidate knowledge of this chapter by taking a call on the following 8-positions.

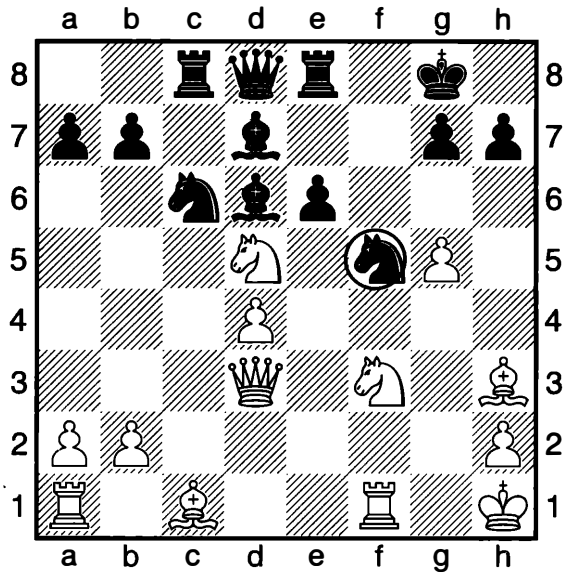


1. How will you capture on **e5**?

Move No.	WHITE	BLACK
1.	**Nxe5**	

Move No.	WHITE	BLACK
1.	**dxe5**	

Marks

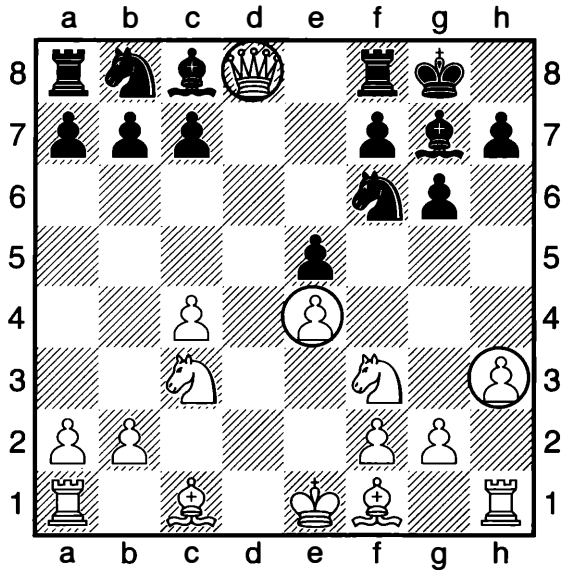


2. White wants to capture on **f5**. Which is the best choice?

Move No.	WHITE	BLACK
1.	**...**	**Qxf5**

Move No.	WHITE	BLACK
1.	**...**	**Bxf5**

Marks



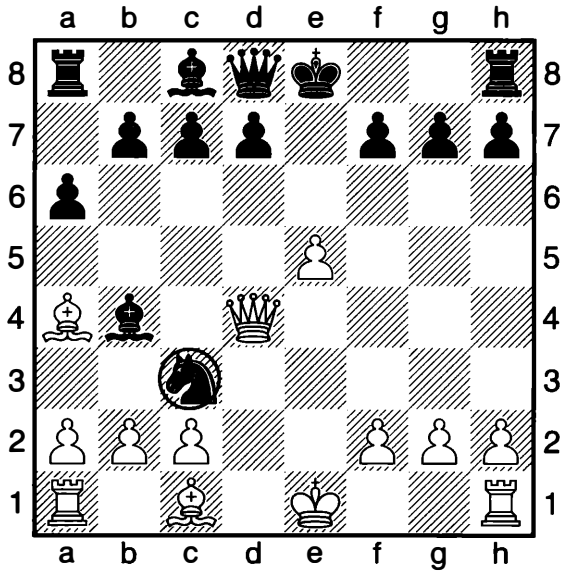
3. Of the 3-possible captures, which is best for Black?

Move No.	WHITE	BLACK
1.	**...**	**Nxe4**

Move No.	WHITE	BLACK
1.	**...**	**Rxd8**

Move No.	WHITE	BLACK
1.	**...**	**Bxh3**

Marks

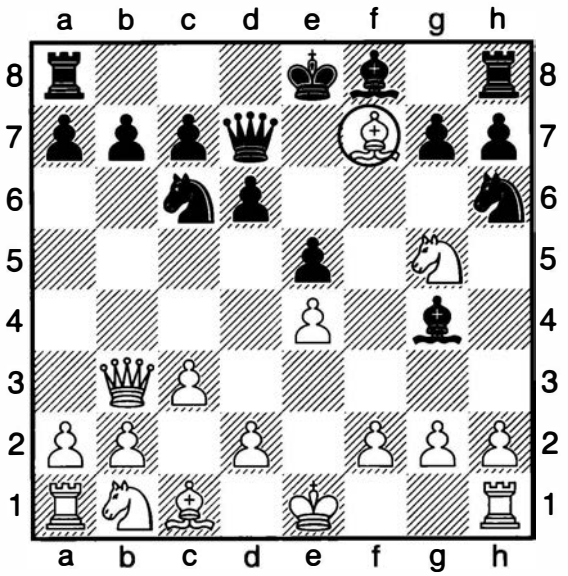


4. How will you re-capture on **c3**?

Move No.	WHITE	BLACK
1.	**...**	**Qxc3**

Move No.	WHITE	BLACK
1.	**...**	**bxc3**

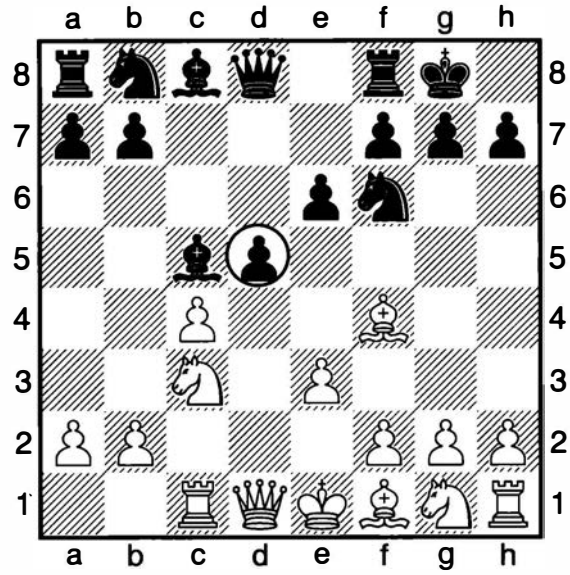
Marks



5. Black wants to re-capture on **f7**. Which is the best choice?

Move No.	WHITE	BLACK

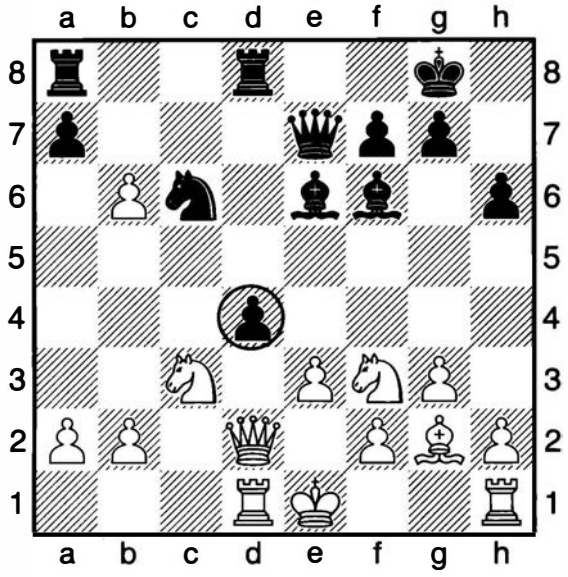
Marks



6. How will you capture on **d5**?

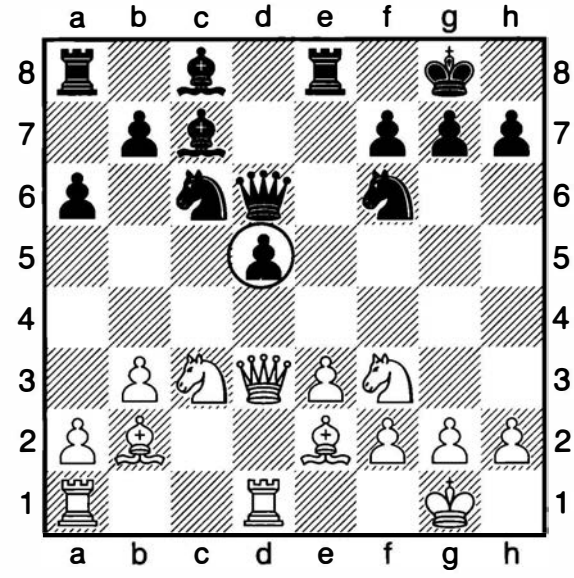
Move No.	WHITE	BLACK

Marks



7. Circle the White's Chessmen, which are attacking Black's Pawn on **d4**.

Marks



8. Circle the Black's Chessmen, which are defending its Pawn on **d5**.

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
08	5	40						

Training Session 34
Large Material Advantage Wins

Training Session 34: Large Material Advantage Wins

No. of Questions: 4

Scoring Pattern: 10 for each of the correct answer.

Maximum Marks: 40

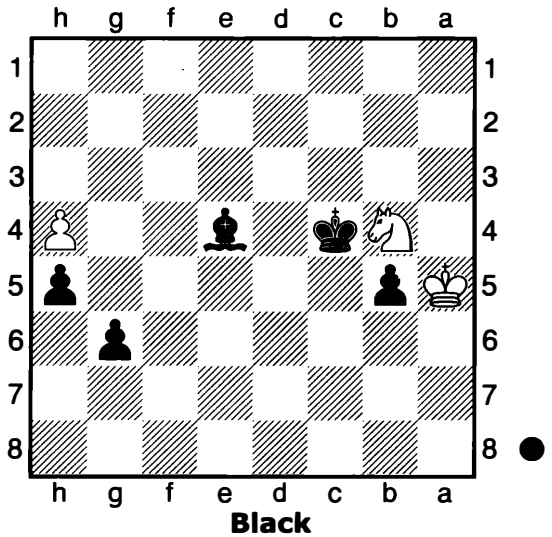
In our chapter of learning elementary Checkmate with Two Rooks & Queen, we have seen that it is very easy to inflict checkmate as the stronger side enjoyed a 'Large Material Advantage'.

As such, you should try to gain a small advantage (even an advantage of a single Pawn is significant!) and then convert this gain into a big material advantage. Subsequently, you should look for simplification of the position with correct timely exchanges (or, if position demands, initiating a strong attack with extra material) so as to reach one of the Elementary Checkmating position.

Let us understand this theme from the following example.

Black is enjoying a healthy 2-Pawn lead. All he needs to do is to use his extra material to reach an elementary ending.

White



Black

Black to Play & Win

The winning plan:

1. Create a passed Pawn on the King-side.
2. This can be done by temporarily sacrificing one of the Pawns on the King-side.
3. Since White's Knight is not in a position to shift it to the King-side, Black would have no difficulty in promoting his extra Pawn on the King-side.
4. Be careful to keep a watch on the White's g-Pawn and stop it from Queening with your Bishop.

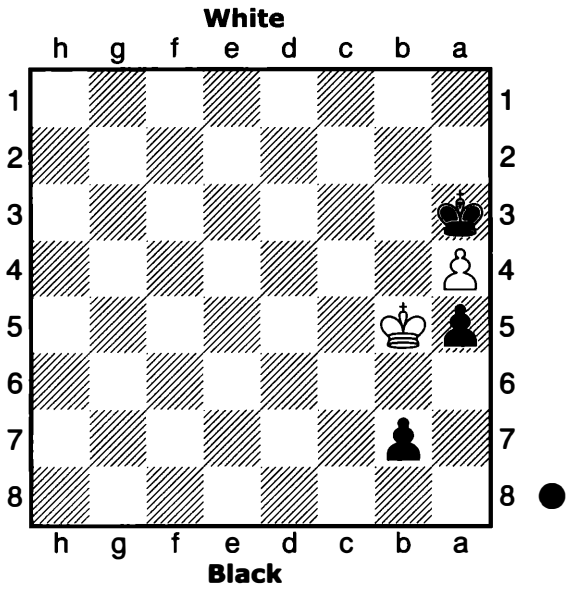
The line of play may continue:

Move No.	WHITE	BLACK
1	...	g5!
2.	hxg5	h4
3.	g6	h3
4.	g7	Bh7!
5.	Nc6	h2
6.	Ne7	h1=Q
7.	g8=Q+	Bxg8
8.	Nxg8	Qb7
9.	Ne7	Qa7#

In the following 4-positions you will be required to demonstrate this technique of winning the game wherein you are having a large material advantage.

I have to remind you that Chess is a war game and, as in any war, planning is of paramount importance! As such, a small plan is enumerated for each of the positions, which you will follow so as to reach the objective.

Of course, in the motto of 'Never Quit', I (your trainer) will try to defend the hopeless position! Wish me 'Best of Luck'!!



1. Black to play and win

Demonstrate Win for Black by playing from this position till Checkmate.
The winning plan:

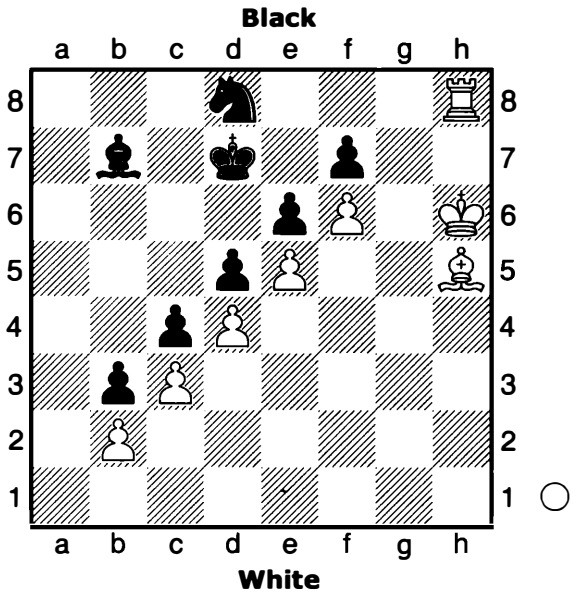
1. Defend your **a5** Pawn.
2. Win the White's Pawn on **a4**.
3. Promote your a-Pawn to a Queen.
4. Show your prowess of 'Queen Mate' to Checkmate the lone White King.

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1			21		
2			22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Marks



2. White to play and win

Demonstrate Win for White by playing from this position till Checkmate.
The winning plan:

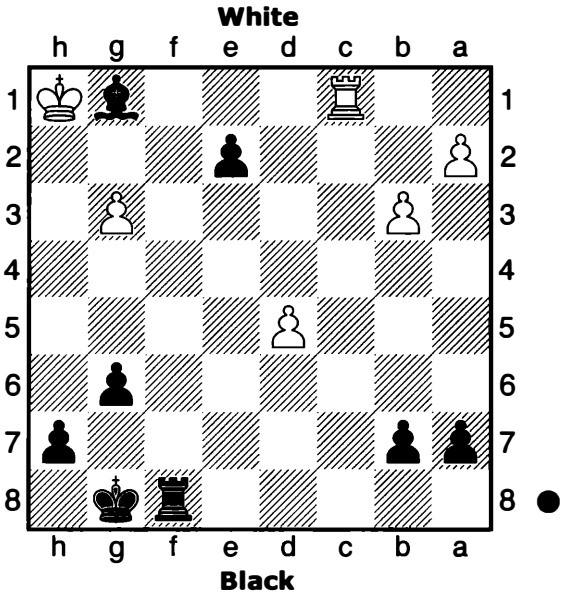
1. Sacrificing an exchange to win Black's **f7** Pawn.
2. Clearing the way for promotion of the **f7** Pawn.
3. Show your prowess to Checkmate the Black King

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1			21		
2			22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Marks



3. Black to play and win

Demonstrate Win for Black by playing from this position till Checkmate.
The winning plan:

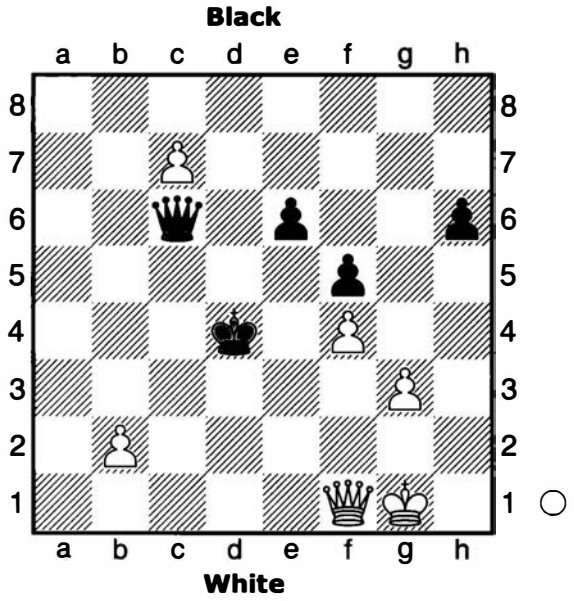
1. Defend your extra Bishop on **g1**.
2. Simultaneously, create a threat to promote your Pawn on **e1**.
3. This will allow you to win or exchange White's Rook.
4. Do not allow any counter-play for White - keep a watch on the **d6** Pawn.
5. Go for Checkmate!

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1			21		
2			22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Marks



4. White to play and win

Demonstrate Win for White by playing from this position till Checkmate.
The winning plan:

1. Force Exchange of Queens with a series of correct Checks.
2. Promote your **c7** Pawn.
3. Go for Checkmate!

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1			16		
2			17		
3			18		
4			19		
5			20		
6			21		
7			22		
8			23		
9			24		
10			25		
11			26		
12			27		
13			28		
14			29		
15			30		

CREATING CHESS CULT

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
04	10	40						

Training Session 35
General opening Theory

Training Session 35:	General opening Theory
No. of Questions:	8
Scoring Pattern:	8 for each of the correct answer.
Maximum Marks:	40

In our chapter on the 'General Opening Theory', I have put before you the 8 'Golden Mantras' which, if followed, will help you in fulfilling ambition of becoming a very strong player. I am repeating these Mantras in brief:

1. Controlling & Occupying the Centre with a Pawn.

2. Developing Minor Pieces, preferably a Knight before Bishop.

3. Bishop to a square from where it can command two open diagonals.

4. Castling at the earliest.

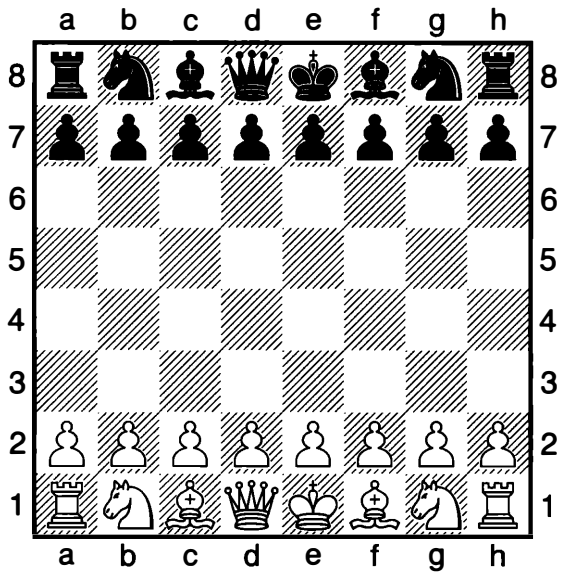
5. Connecting Rooks and bring them to the central (or 'Open') files.

6. Avoid developing Queen early, deep into the enemy's territory.

7. A few Pawns moves in the 'Opening' phase as much are necessary.

8. Avoid moving same Piece again & again.

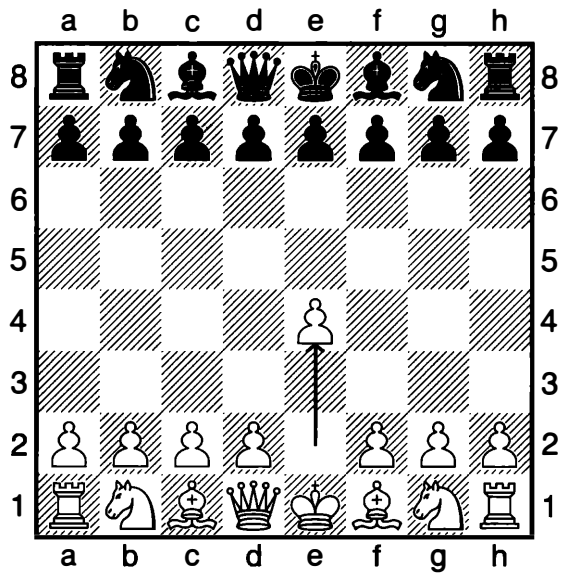
The following 8-test positions will help me to judge as to whether you have understood the General Opening Theory.



1. a) Mark '**X**' on all the Center Squares of the Board.

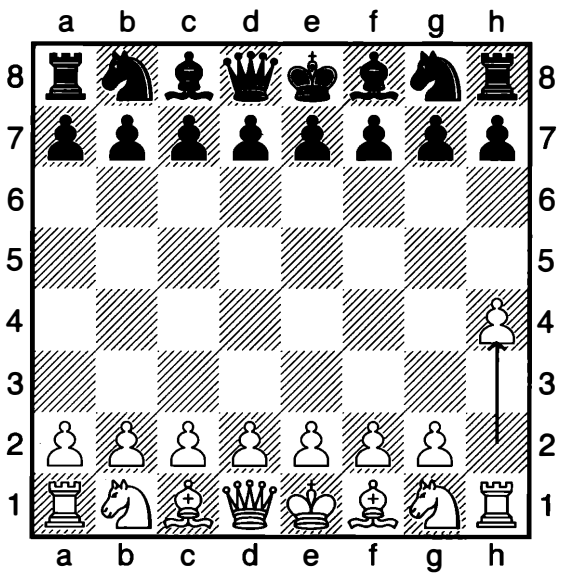
b) Also write their names

				Marks



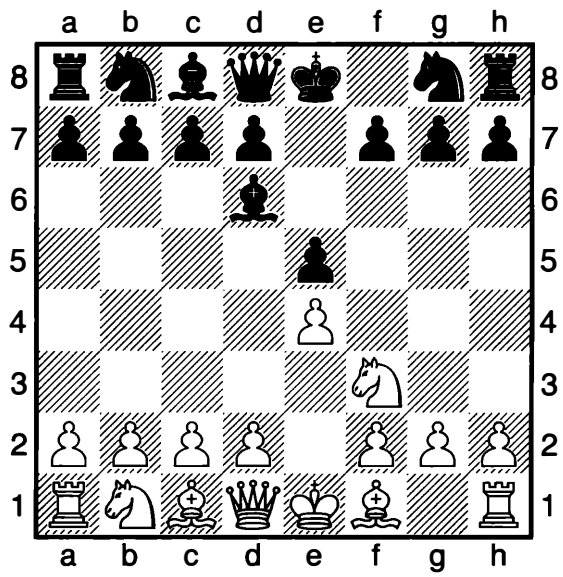
2. White plays **1.e4**. Is it a good move?

YES	NO	Marks



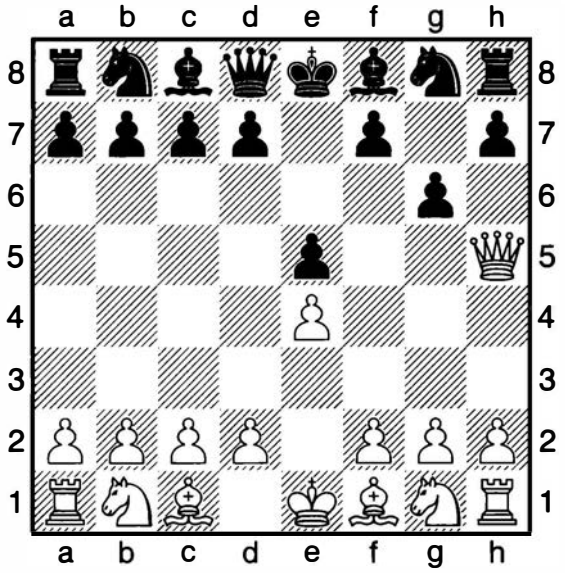
3. White plays **1.h4**. Is it a good move?

YES	NO	Marks



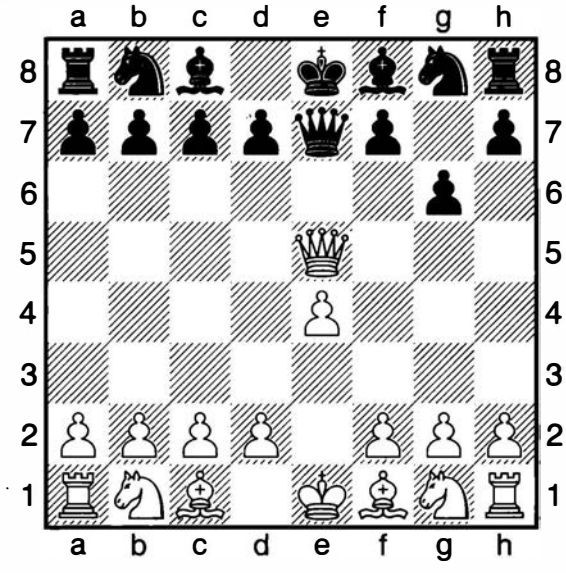
4. Black plays **Bd6** to defend its **e5** Pawn. Is it a good way to defend it?

YES	NO	Marks



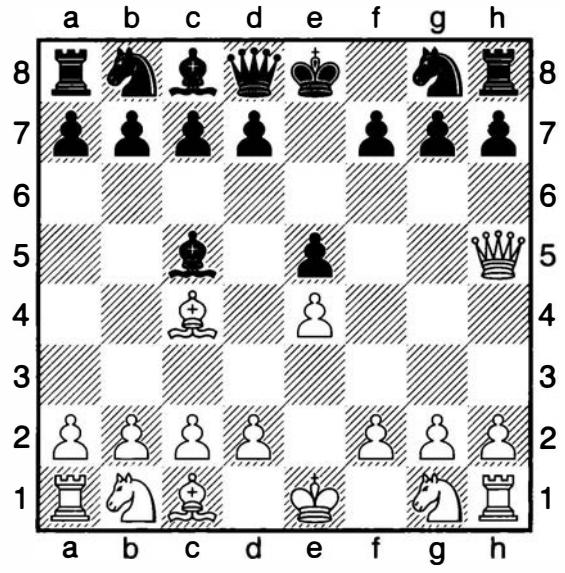
5. Black's last move is **g6**, Find White's best move.

Move No.	WHITE	BLACK	Marks



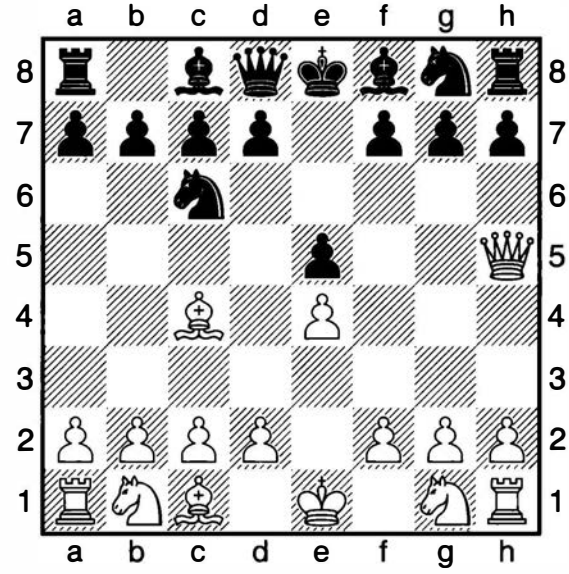
6. Find the best move for White

Move No.	WHITE	BLACK	Marks



7. Find the best move for Black.

Move No.	WHITE	BLACK	Marks



8. Find the best move for Black.

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
08	05	40						

Training Session 36
Common Checkmating Ideas

Training Session 36: Common Checkmating Ideas

No. of Questions: 4

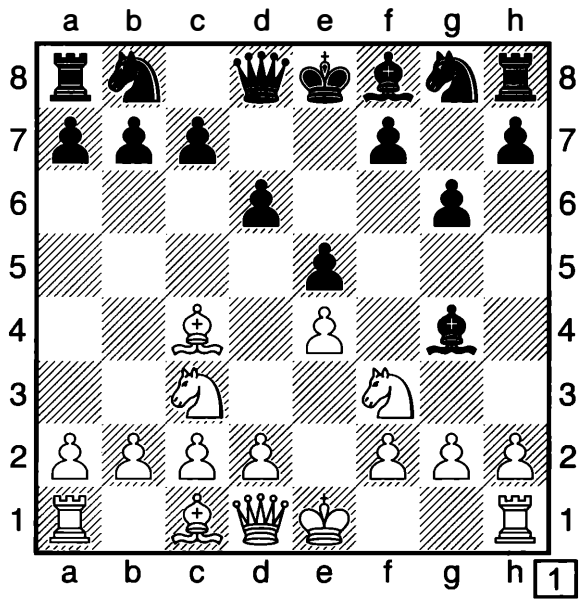
Scoring Pattern: 5 for each of the correct answer.

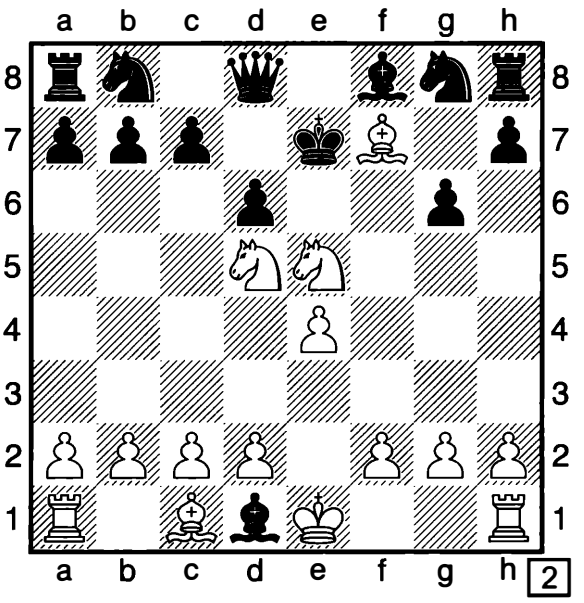
Maximum Marks: 20

During the course of learning the 'General Opening Theory' I had introduced you to a few miniature (short) games wherein one player was Checkmated very quickly because of the common mistakes committed in the opening stage of the game.

As an example, let me introduce you to one of the famous Checkmating idea, known as the 'Legal's Mate'.

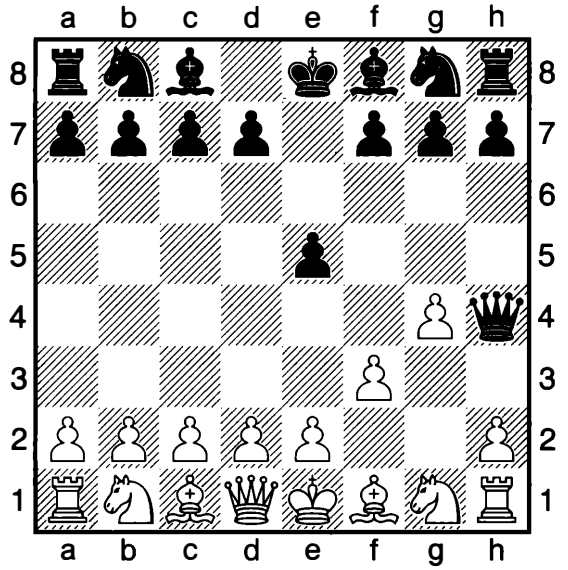
Move No.	WHITE	BLACK	
1.	e4	e5	
2.	Nf3	d6	
3.	Bc4	Bg4	
4.	Nc3	g6?	(Diagram 1)
5.	Nxe5!	Bxd1??	
6.	Bxf7+	Ke7	
7.	Nd5#		(Diagram 2)





In the following 4-test positions I have presented the final Checkmating positions before you. Your job would be to write down the moves as to how this position has been reached.

I have no hesitation in repeating that knowledge of such common Checkmating ideas will help you in inflicting Checkmate on a player who is not aware of these ideas and more important, it will prevent you from becoming a victim!

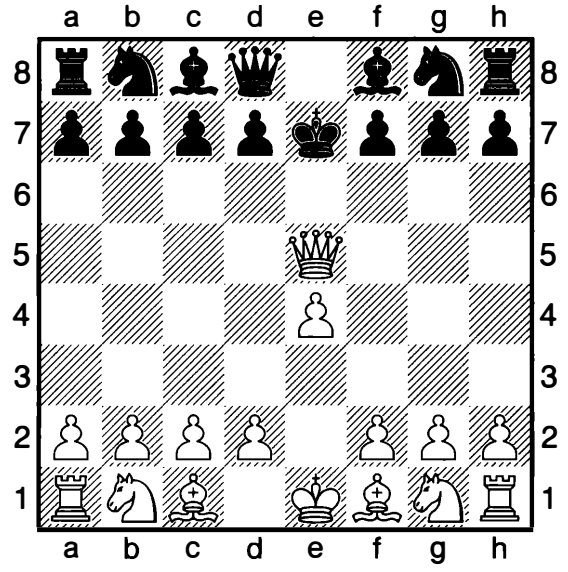


1

Write down the moves so as to reach the diagram position in 2-moves.

Move No.	WHITE	BLACK

Marks

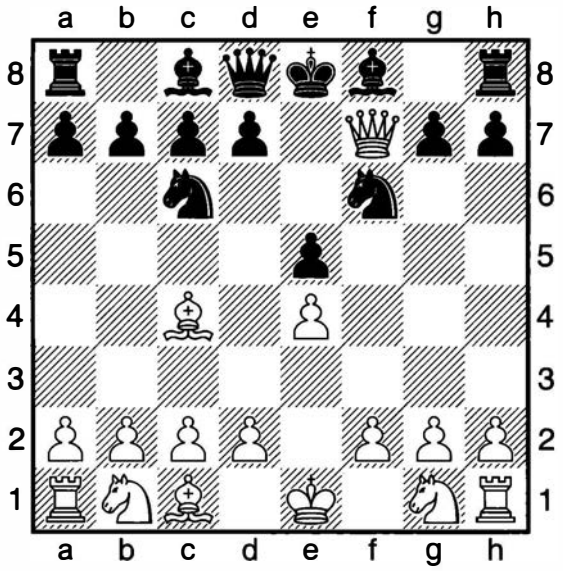


2

Write down the moves so as to reach the diagram position in 3-moves.

Move No.	WHITE	BLACK

Marks

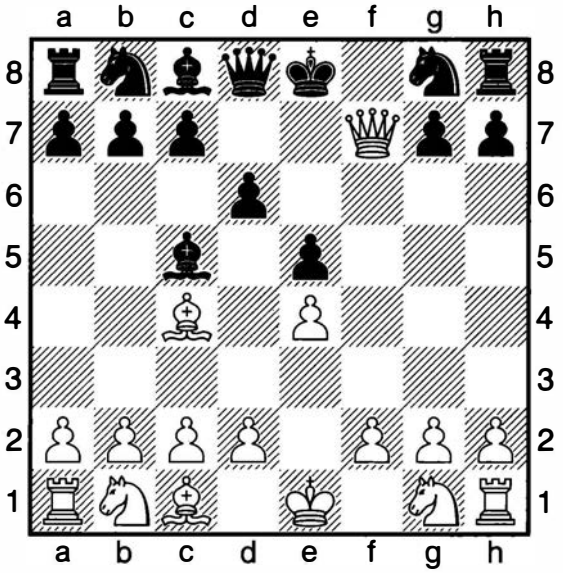


3

Write down the moves so as to reach the diagram position in 4-moves.

Move No.	WHITE	BLACK

Marks



4

Write down the moves so as to reach the diagram position in 4-moves.

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
04	05	20						

Training Session 37 - 48
Training Games

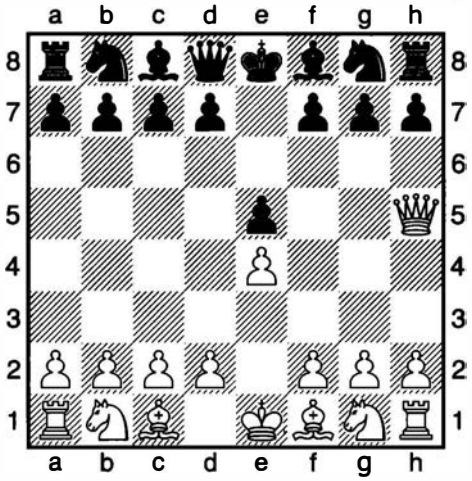
For a Chess player, nothing is more fun than playing a game of Chess! However, before you take a plunge, a word of caution & an advice at this stage:

1. Do not attempt to memorize & play 'Book' Openings unless and until you have played a good number of training games
2. Try to develop your natural playing ability.
3. In this beginning stage of your learning, try to play aggressive and attacking Chess.
4. Try to defend bad positions.
5. Please go through these games again so that you can identify your strong and weak points.

In keeping with the above, you are required to play 24-training games in this level of Chess Course. The basic points to be remembered are:

1. These 24-games are structured and are to be played over 12-sessions (2-games in each session & with colour reversed).
2. You are required to compulsorily record the game in the score-sheet provided against each of the game.
3. At the end of each session, you are required to handover the workbook to your trainer for analysis.
4. The trainer will analyse the game till 20-moves and will allot marks as per the scoring pattern detailed below.
5. The basic idea is make you aware of the mistakes committed by you in the early stages of the game.
6. He will also present his appraisal report for all the 24-games played in the chart provided at the end of each game and as also the book.

Training Session 37 - Training Game 1



Black to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

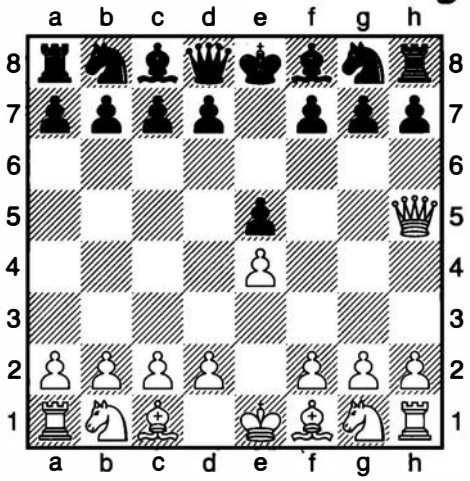
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Qh5		22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 37 - Training Game 1a



Black to play from this position:

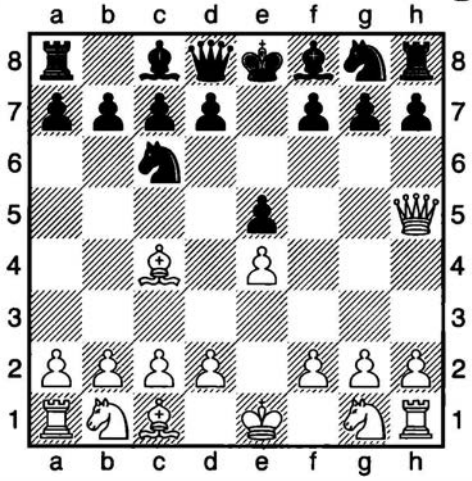
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Qh5		22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 38 - Training Game 2



Black to play from this position:

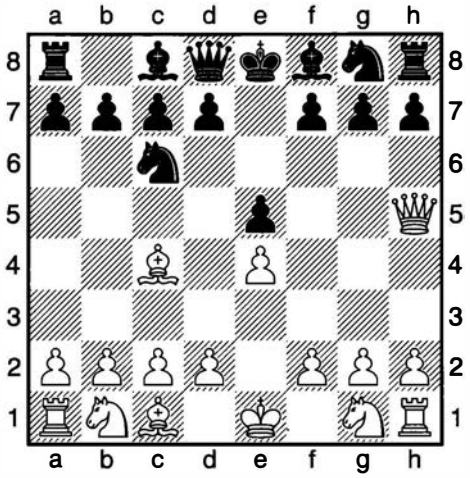
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Qh5	Nc6	22		
3	Bc4		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 38 - Training Game 2a



Black to play from this position:

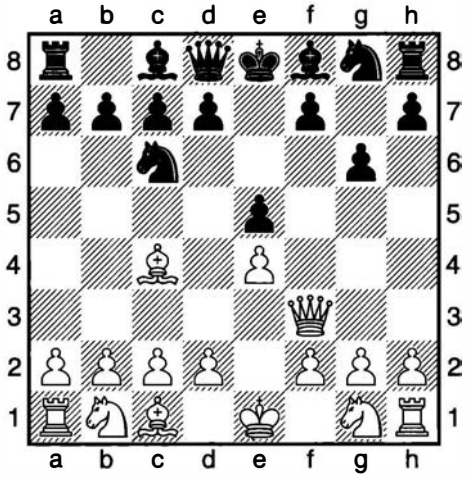
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Qh5	Nc6	22		
3	Bc4		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 39 - Training Game 3



Black to play from this position:

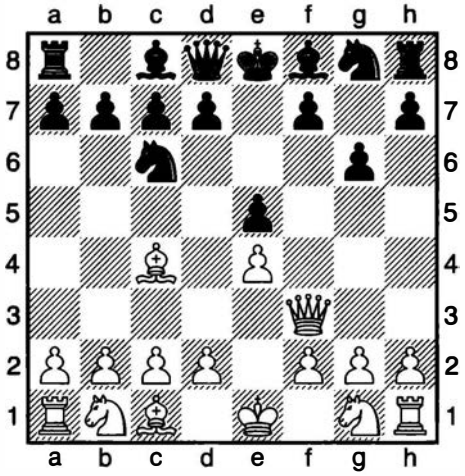
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Qh5	Nc6	22		
3	Bc4	g6	23		
4	Qf3		24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 39 - Training Game 3a



Black to play from this position:

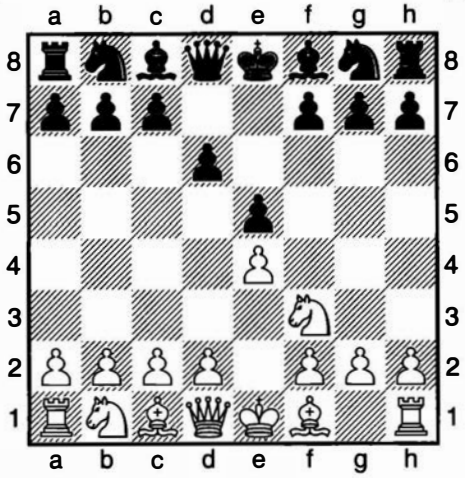
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Qh5	Nc6	22		
3	Bc4	g6	23		
4	Qf3		24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 40 - Training Game 4



White to play from this position:

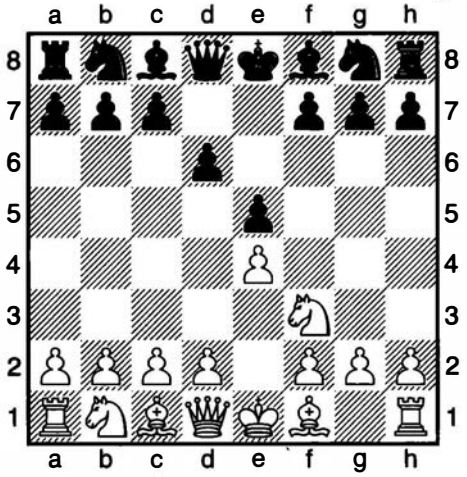
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	d6	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 40 - Training Game 4a



White to play from this position:

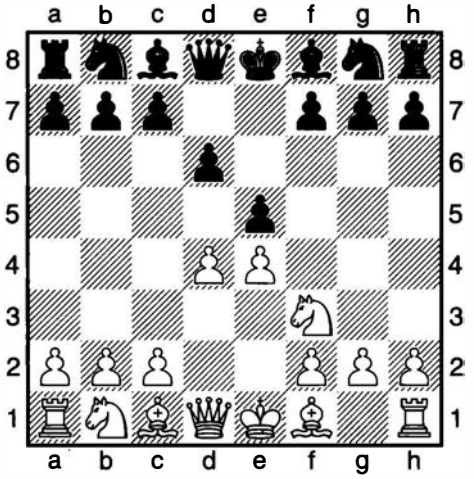
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	d6	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 41 - Training Game 5



Black to play from this position:

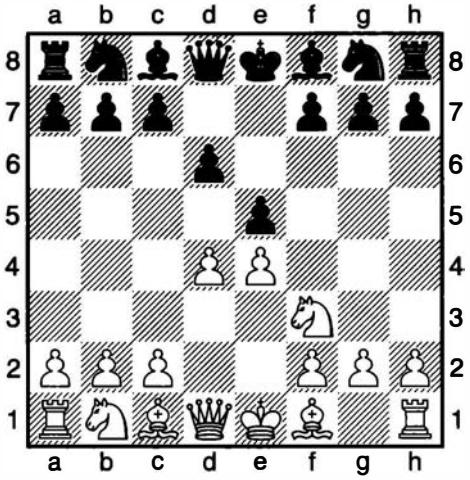
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	d6	22		
3	d4		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 41 - Training Game 5a



Black to play from this position:

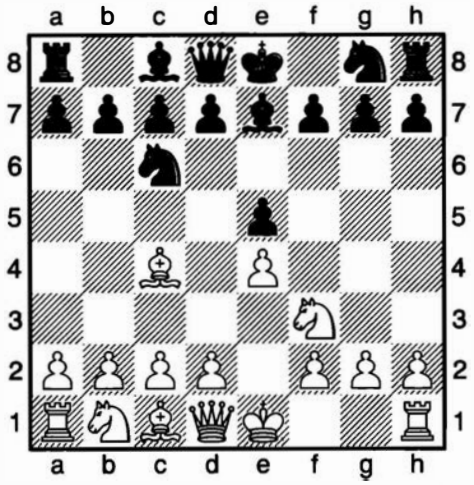
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	d6	22		
3	d4		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 42 - Training Game 6



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

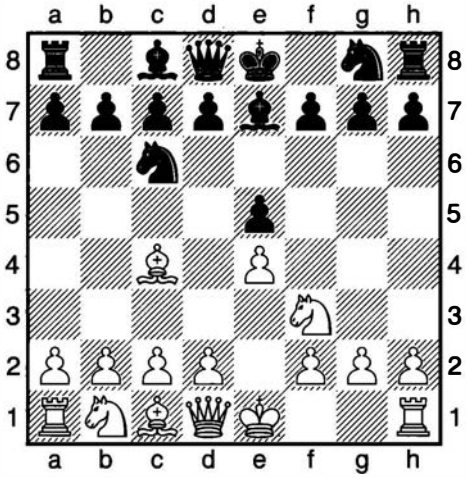
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Be7	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 42 - Training Game 6a



White to play from this position:

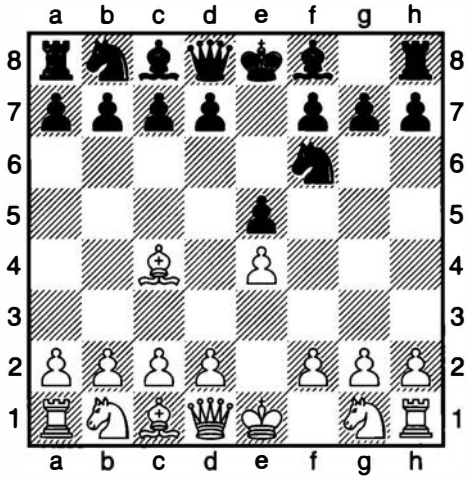
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Be7	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 43 - Training Game 7



White to play from this position:

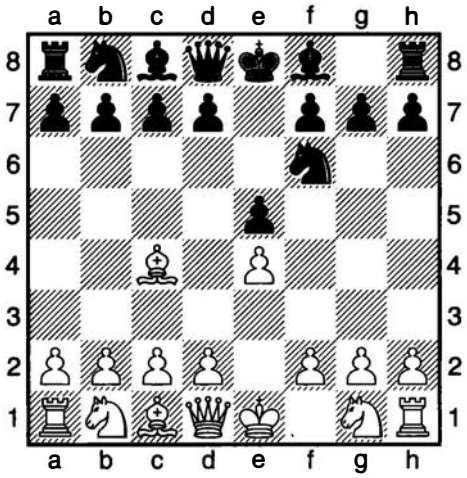
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signatu e :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Bc4	Nf6	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 43 - Training Game 7a



White to play from this position:

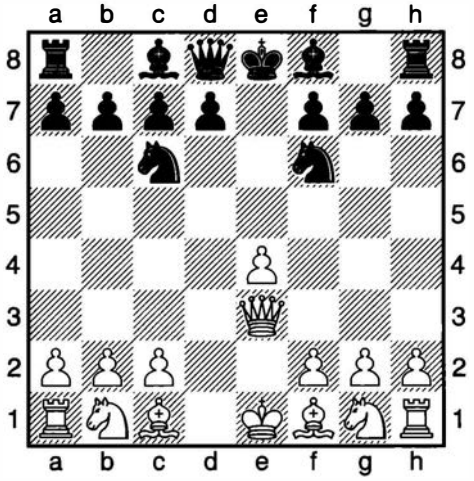
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Bc4	Nf6	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 44 - Training Game 8



White to play from this position:

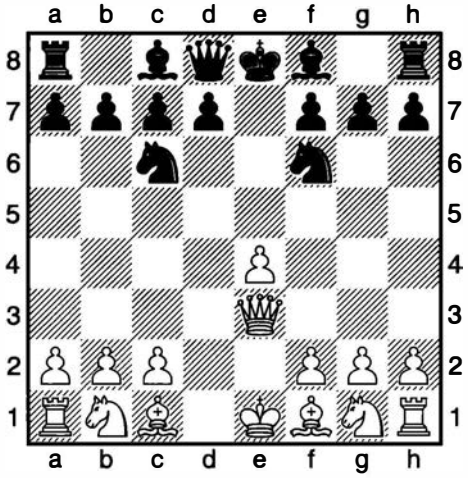
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	d4	exd4	22		
3	Qxd4	Nc6	23		
4	Qe3	Nf6	24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 44 - Training Game 8a



White to play from this position:

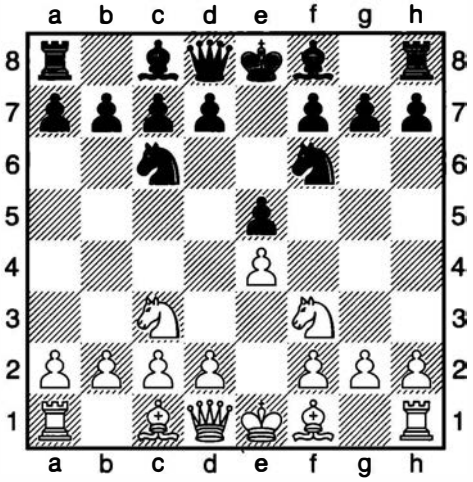
Date:	Round:	Start TIme:	Table #:	Result :
White:			Signature :	
Black:			Signatu e :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	d4	exd4	22		
3	Qxd4	Nc6	23		
4	Qe3	Nf6	24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 45 - Training Game 9



White to play from this position:

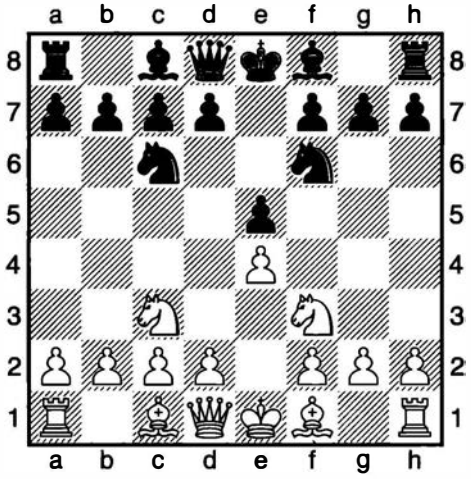
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Nc3	Nf6	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 45 - Training Game 9a



White to play from this position:

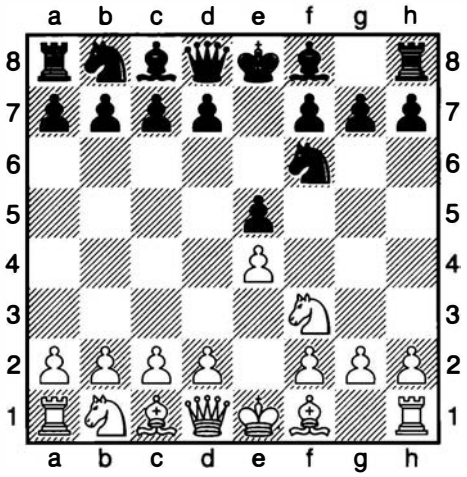
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Nc3	Nf6	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 46 - Training Game 10



White to play from this position:

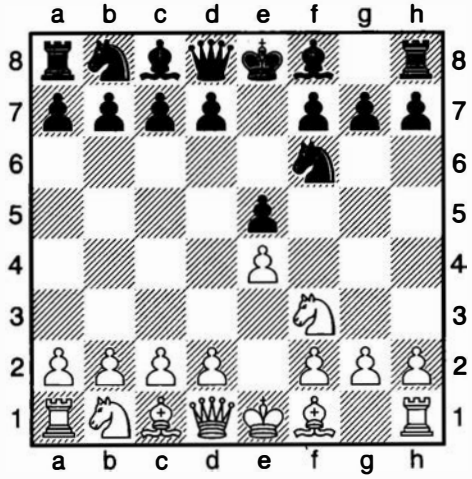
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nf6	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 46 - Training Game 10a



White to play from this position:

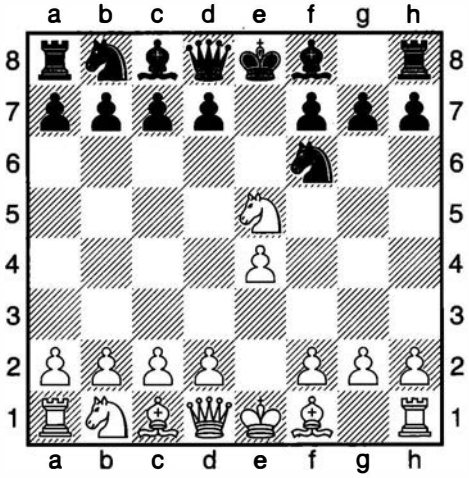
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signatu e :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nf6	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 47 - Training Game 11



Black to play from this position:

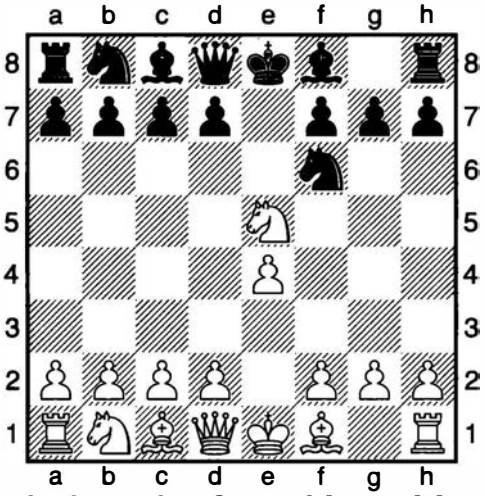
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nf6	22		
3	Nxe5		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 47 - Training Game 11a



Black to play from this position:

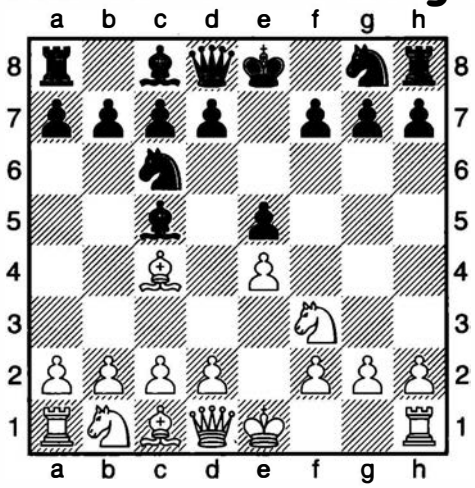
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nf6	22		
3	Nxe5		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 48 - Training Game 12



White to play from this position:

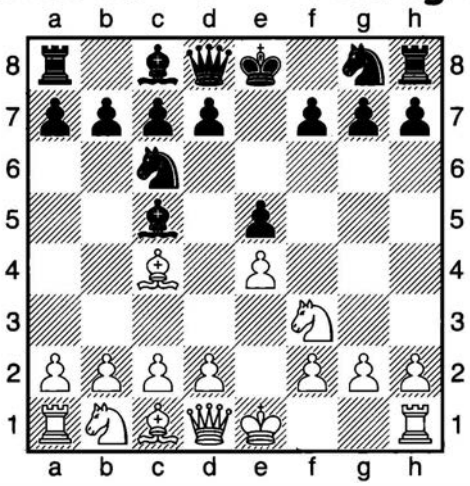
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Bc5	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Training Session 48 - Training Game 12a



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Bc5	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total (+/-)

Appraisal Report on Training Games

Game and Opponent's Details			Marks for Mistakes /Nil Mistakes within stipulated Moves						Marks	
Game #	Opponent	Colour	1-5 (-5)	6-10 (-4)	11-15 (-2)	16-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total Marks (+/-)	Result
1		White								
1a		Black								
2		White								
2a		Black								
3		White								
3a		Black								
4		White								
4a		Black								
5		White								
5a		Black								
6		White								
6a		Black								
7		White								
7a		Black								
8		White								
8a		Black								
9		White								
9a		Black								
10		White								
10a		Black								
11		White								
11a		Black								
12		White								
12a		Black								
		TOTAL								

APPRAISAL REPORT

Sl.	Training Chapter	No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
25	Elementary Checkmate with Two Rooks	20	20	20						
	Checkmate in One Move with Two Rooks	16	80	80						
26	Elementary Checkmate with Queen	20	20	20						
	Checkmate in One Move with a Queen	16	80	80						
27	Checkmate in One Move Using Pawn	20	05	100						
28	Checkmate in One Move Using Bishop	20	05	100						
29	Checkmate in One Move Using Knight	20	05	100						
30	Checkmate in One Move Using Rook	20	05	100						
31	Checkmate in One Move Using Queen	20	05	100						
32	Checkmate in One Move	20	05	100						
33	Exchange of Material	08	05	40						
34	Large Material Advantage Wins	04	10	40						
35	General opening Theory	08	05	40						
36	Common Checkmating Ideas	04	05	20						
	TOTAL	216	—	940						
37-48	Training Games	24	—	—						
	GRAND TOTAL	240								

TRAINER'S OBSERVATION & REMARKS:

SIGNATURE:

The Chess Course
(Intermediate)

3

Creating Chess Cult

By playing at Chess we may learn:
1st: Foresight, which looks a little into futurity.
2nd: Circumspection, which surveys the whole Chess-board.
3rd: Caution, not to make our moves too hastily!

Benjamin Franklin
The Morals of Chess

Training Session 49
Elementary Checkmate with One Rook

Training Session 49: Elementary Checkmate with One Rook

No. of Questions: 01 + 16

Maximum Marks: 20 (Practical) + 80 (Solving)

Testing Method: a) Practical Demonstration against the Trainer

b) Finding Checkmate in Two Moves

In Level-II of our learning you had mastered the following Elementary Checkmates:

1. Elementary Checkmate with Two Rooks.
2. Elementary Checkmate with a Queen.

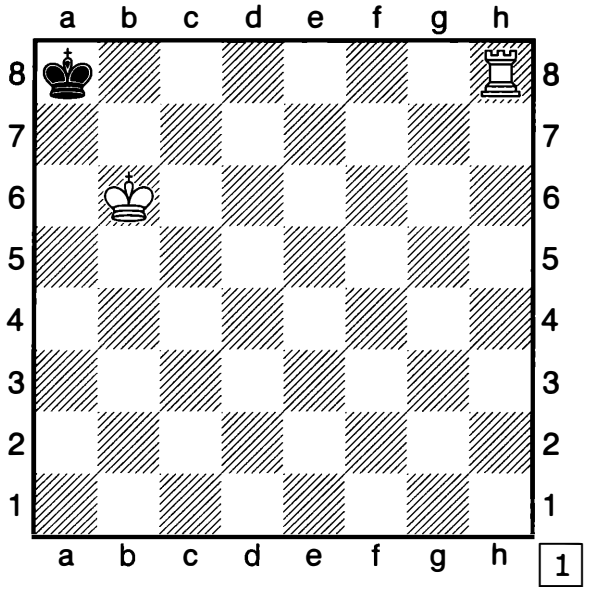
In this level of our Chess Course, we would learn to deliver Checkmate with One Rook and Two Bishops. Let us begin with 'One Rook Elementary Checkmate'

We have gone through the basic idea of Checkmating with One Rook and I am happy that you have understood the pattern of cutting-off and cornering the defending King by creating a 'Box' so as to inflict checkmate.

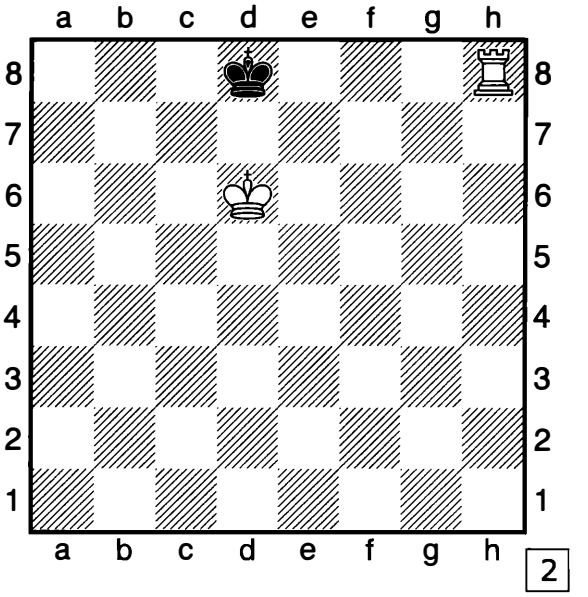
You are now required to demonstrate the practical knowledge of checkmating me (Your Trainer) with One Rook. The position from which we are going to commence this practical test is detailed on the following page. Make a point to record the game as neatly as possible.

Subsequently, you would also be solving 16-puzzles to find out 'Checkmate in Two Moves' to master the art of delivering checkmate with a Rook.

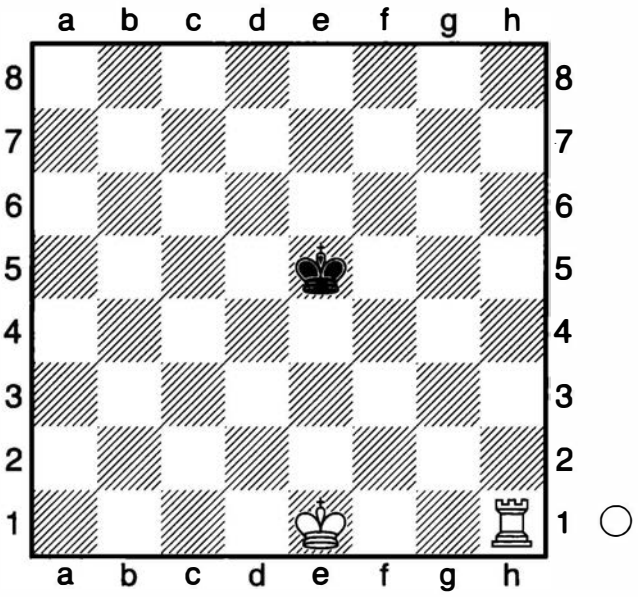
Typical Checkmating Position



1



2



White to play

Date:	Round:	Start Time:	Table #:	Result :

White:		Signature :
Black:		Signature :

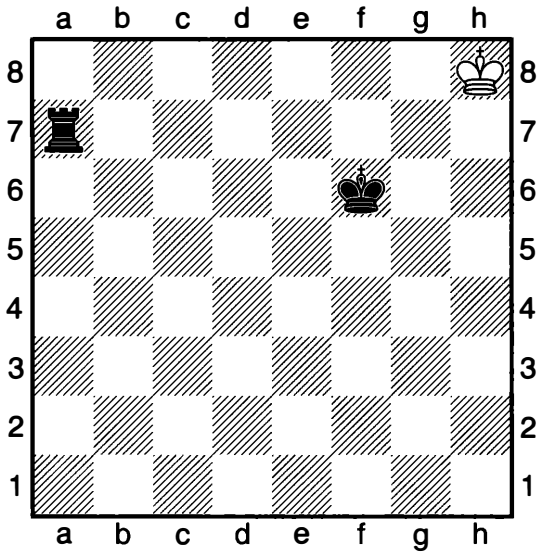
Move	White	Black	Move	White	Black
1			16		
2			17		
3			18		
4			19		
5			20		
6			21		
7			22		
8			23		
9			24		
10			25		
11			26		
12			27		
13			28		
14			29		
15			30		

CREATING CHESS CULT

Marks

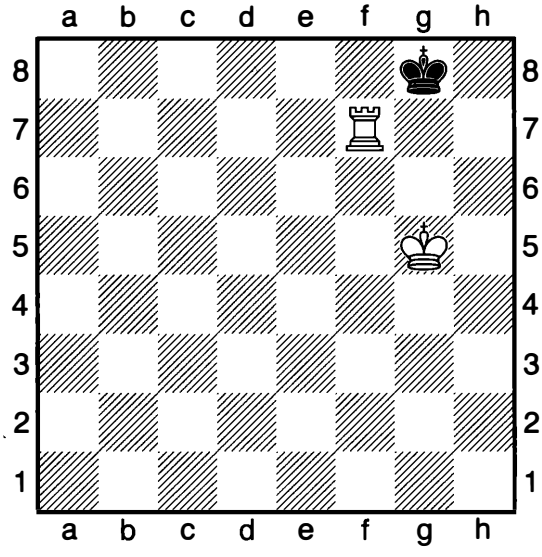
Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
01	20	20						

Checkmate in Two Move using a Rook



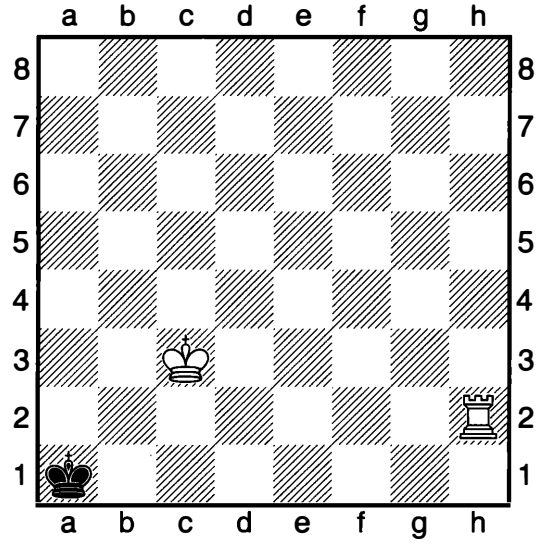
1. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



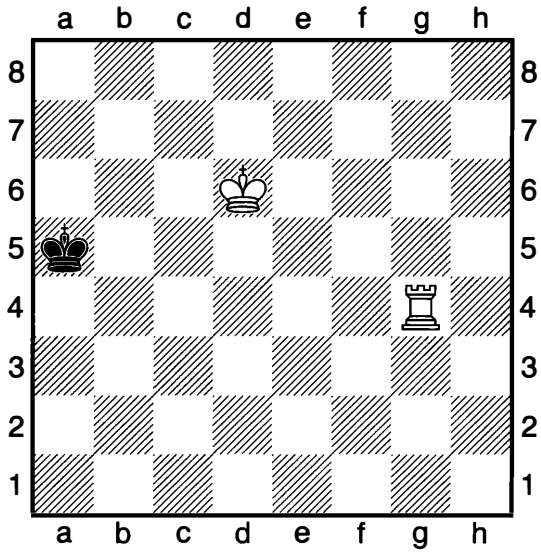
2. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



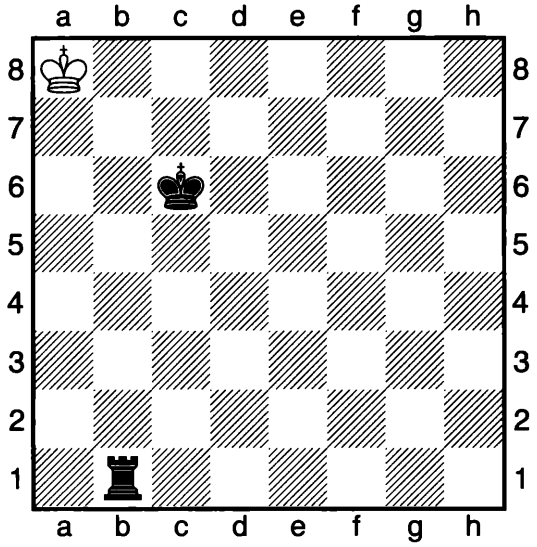
3. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



4. White to Play & Checkmate in 2

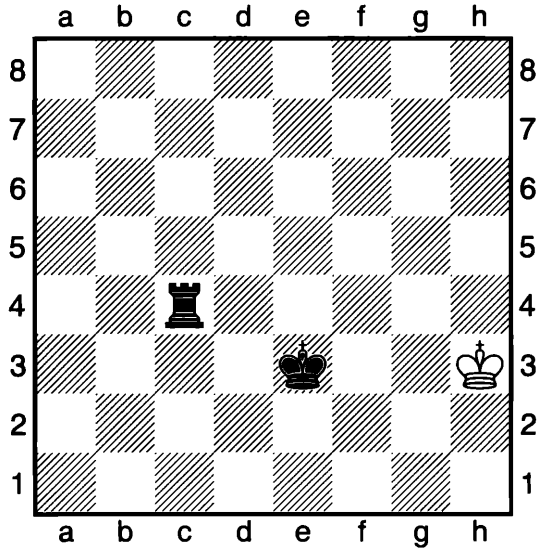
Move No.	WHITE	BLACK	Marks



5. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

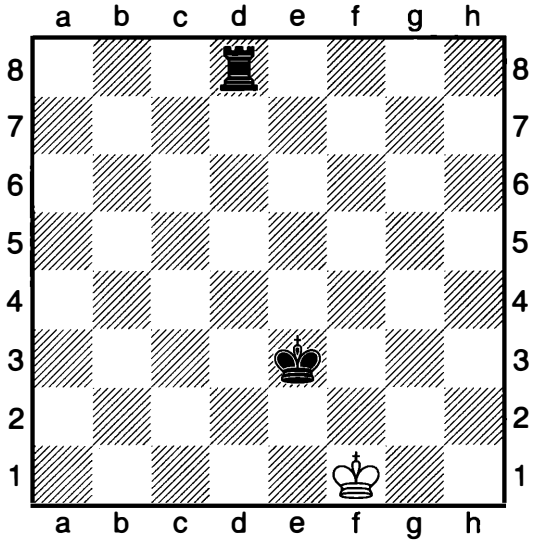
Marks



6. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

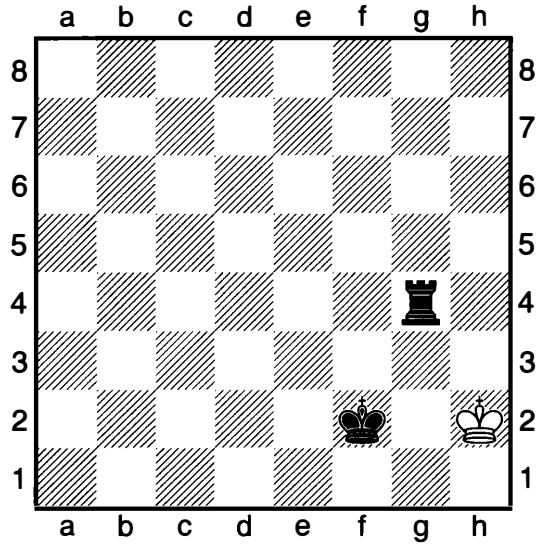
Marks



7. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

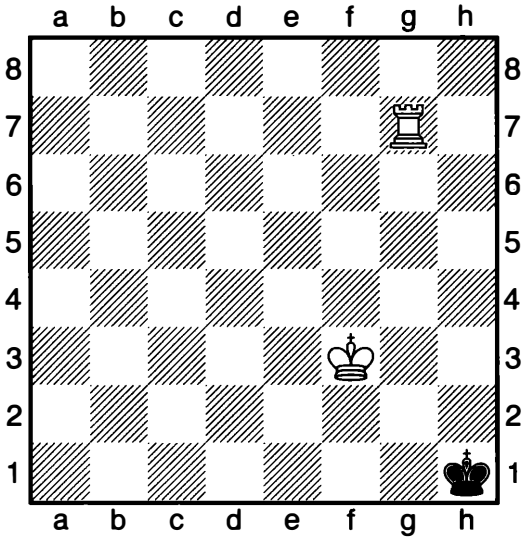
Marks



8. Black to Play & Checkmate in 2

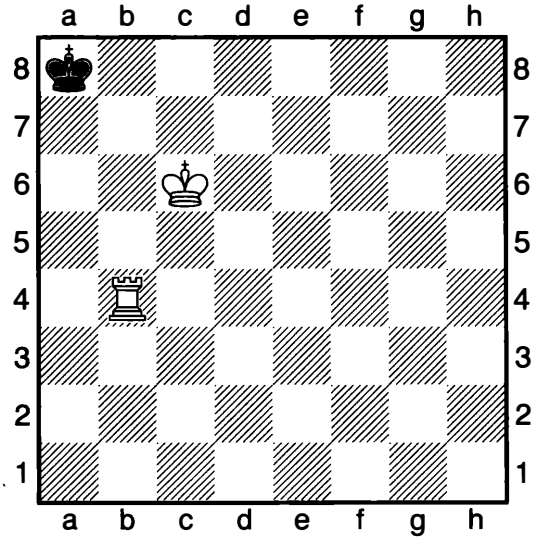
Move No.	WHITE	BLACK

Marks



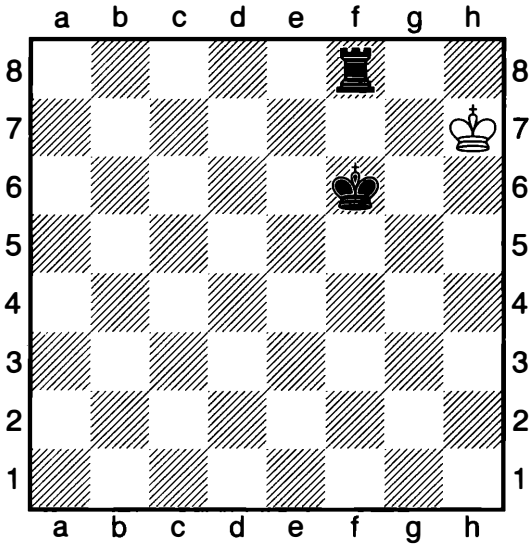
9. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



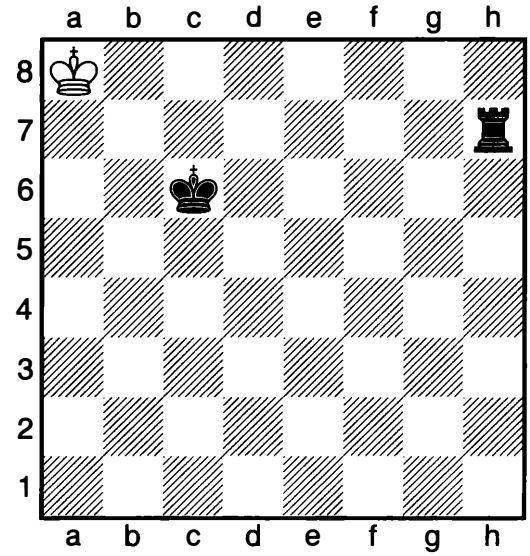
10. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



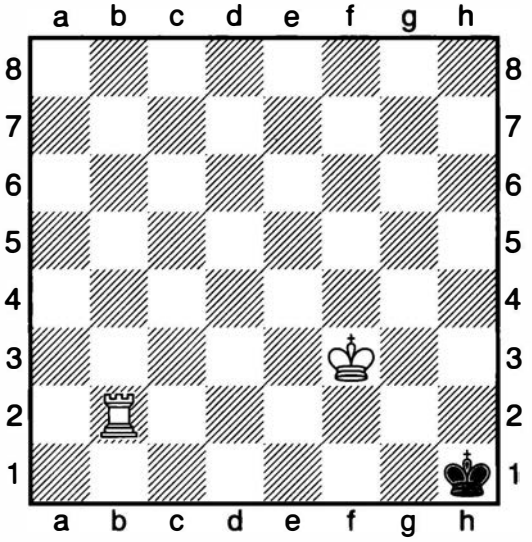
11. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



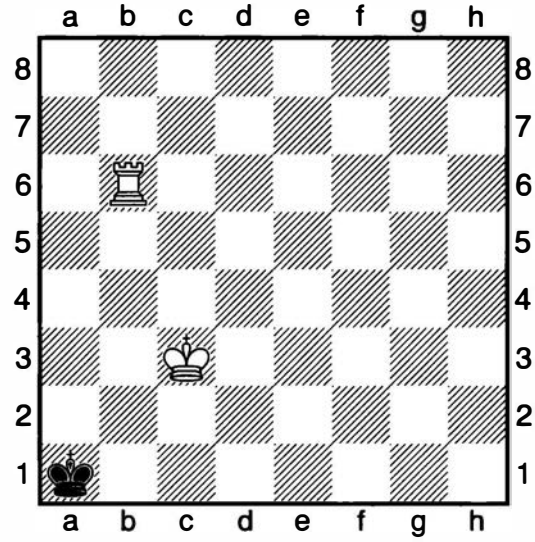
12. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



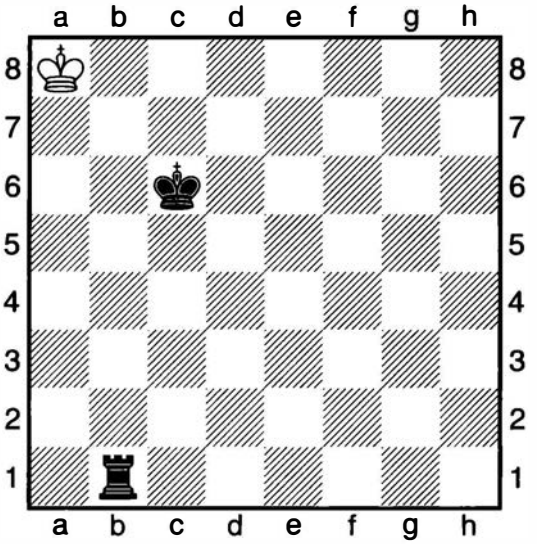
13. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



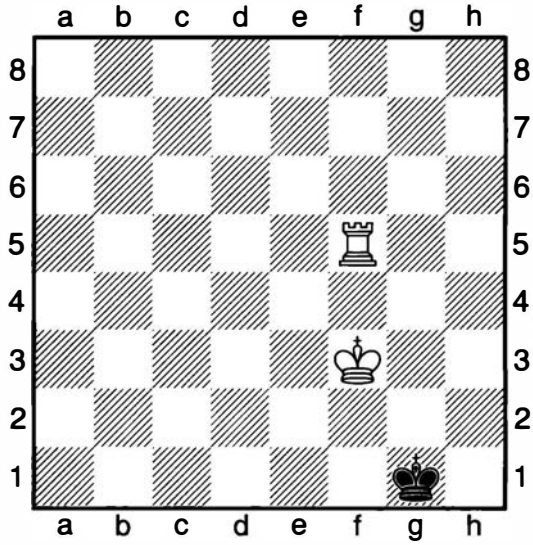
14. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



15. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



16. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
16	05	80						

Training Session 50
Elementary Checkmate with Double Bishops

Training Session 50: Elementary Checkmate with Double Bishops

No. of Questions: 01 + 16

Maximum Marks: 20 (Practical) + 80 (Solving)

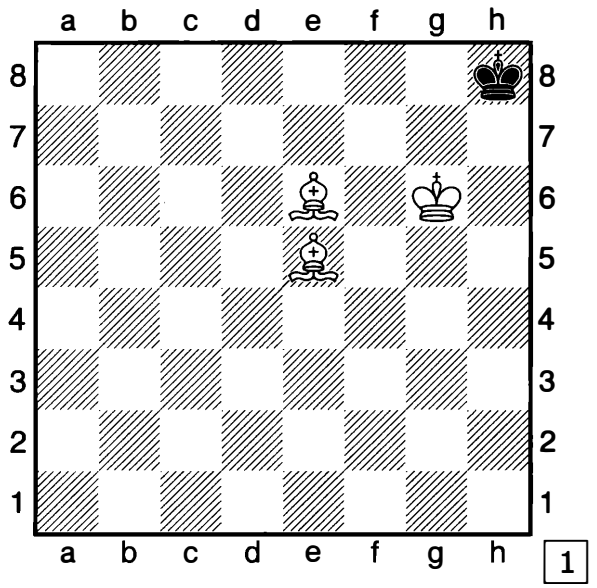
Testing Method: a) Practical Demonstration against the Trainer
b) Finding Checkmate in Two Moves

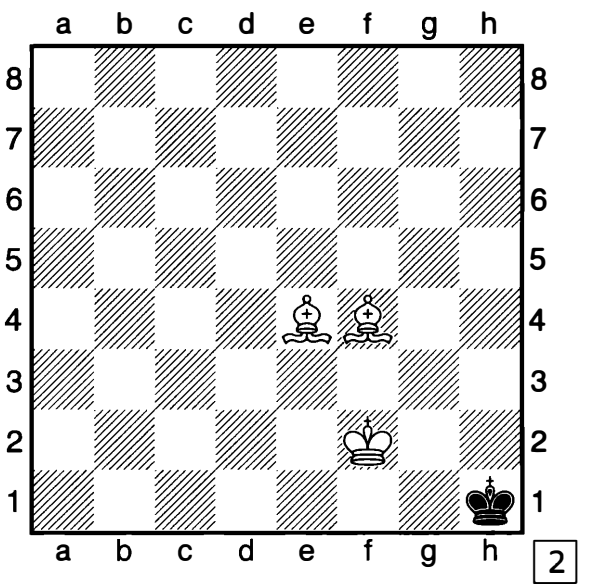
During the course of our learning elementary checkmate with Double Bishops, we have seen that Checkmate can be achieved only in the corner and I am happy that you have understood the pattern of cutting-off and cornering the defending King by creating diagonal walls with the Bishops.

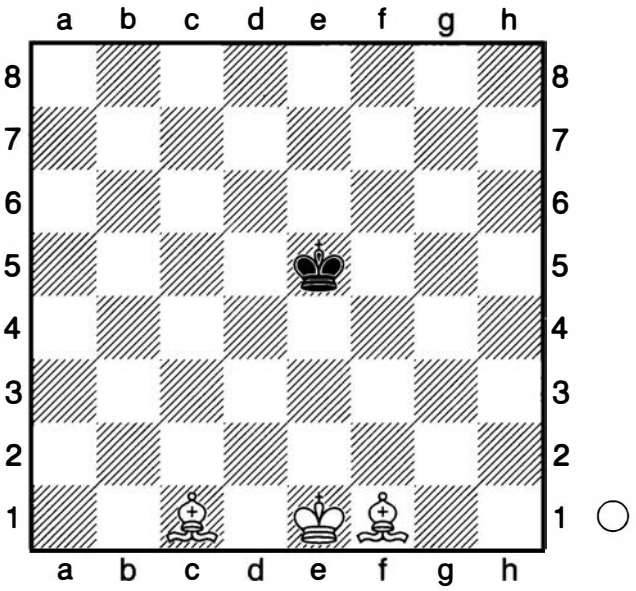
You are now required to demonstrate the practical knowledge of checkmating me (Your Trainer) with Two Bishops. The position from which we are going to commence this practical test is detailed on the following page. Make a point to record the game as neatly as possible.

Subsequently, you would also be solving 16-puzzles to find out 'Checkmate in Two Moves' to master the art of delivering checkmate with two Bishops.

Typical Checkmating Position







White to play

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

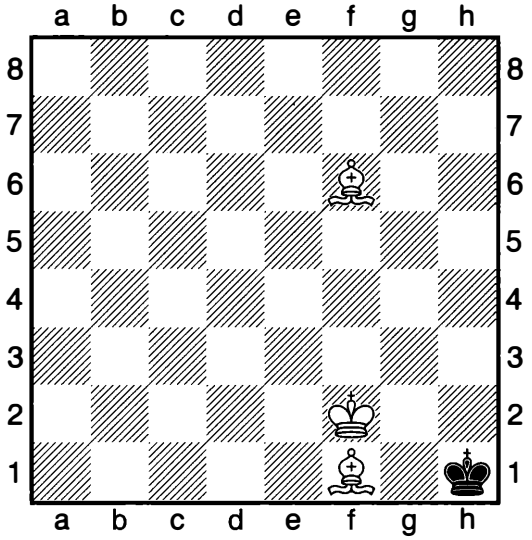
Move	White	Black	Move	White	Black
1			16		
2			17		
3			18		
4			19		
5			20		
6			21		
7			22		
8			23		
9			24		
10			25		
11			26		
12			27		
13			28		
14			29		
15			30		

CREATING CHESS CULT

Marks

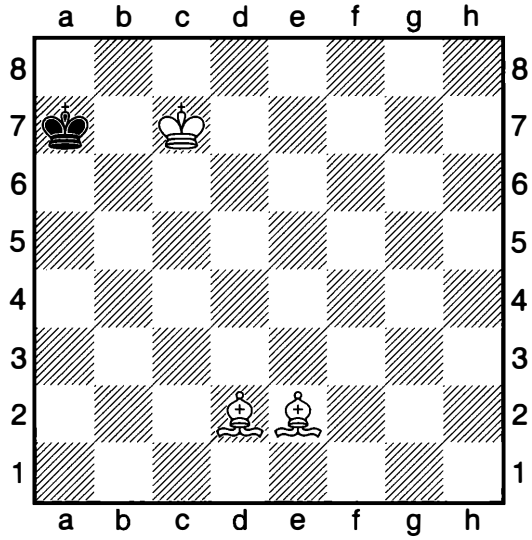
Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
01	20	20						

Checkmate in Two Move using Double Bishops



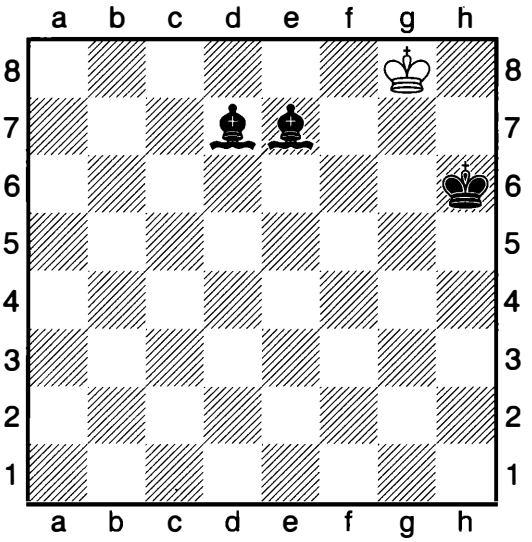
1. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



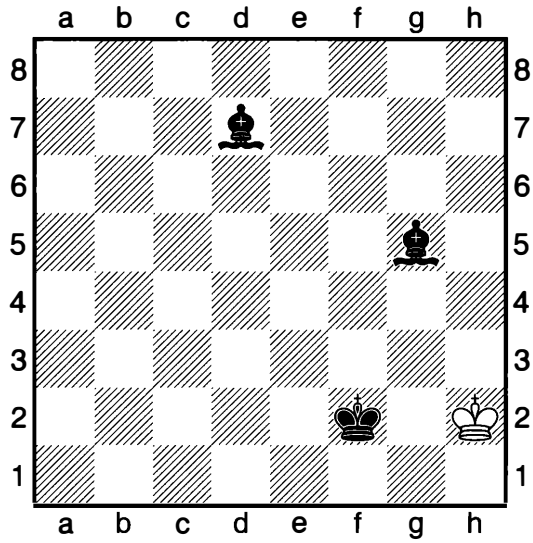
2. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



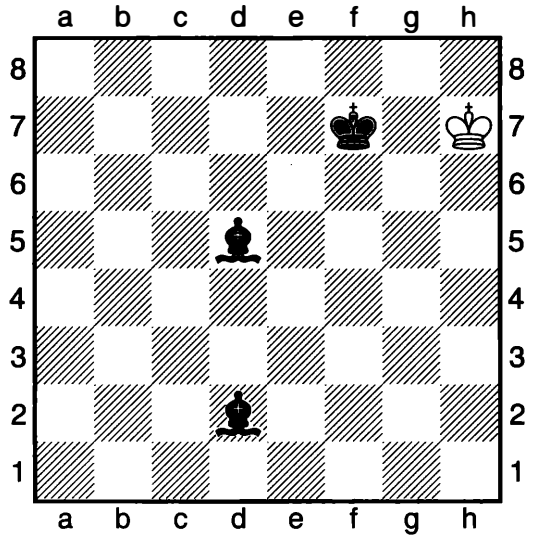
3. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



4. Black to Play & Checkmate in 2

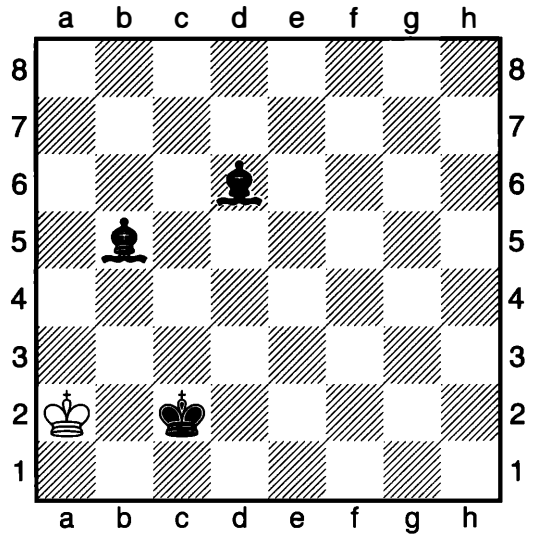
Move No.	WHITE	BLACK	Marks



5. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

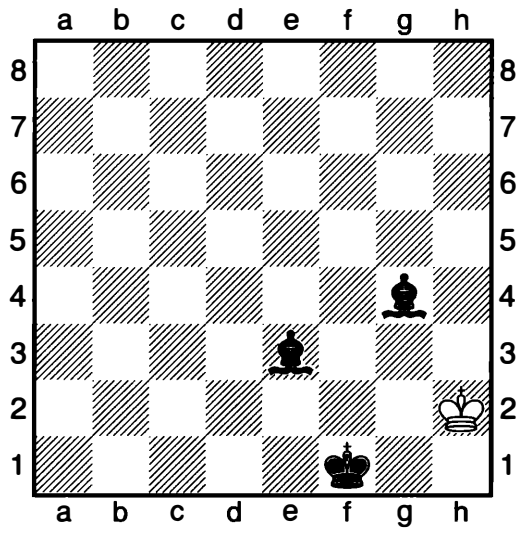
Marks



6. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

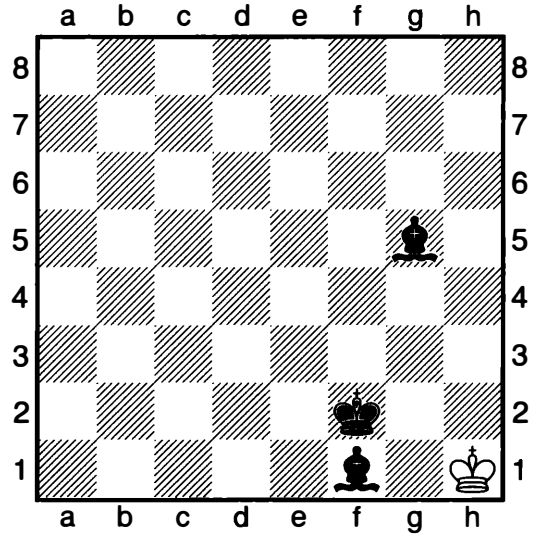
Marks



7. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

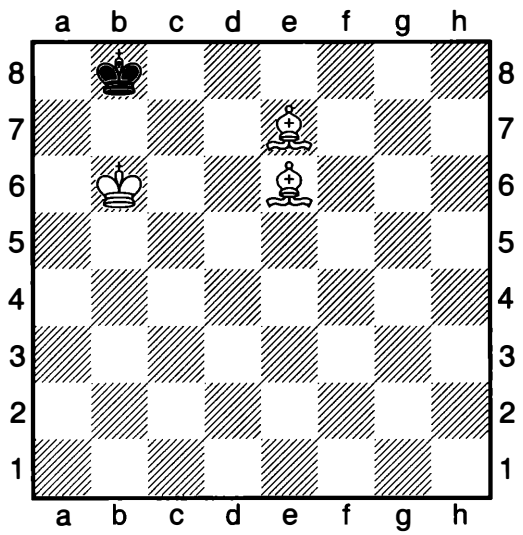
Marks



8. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

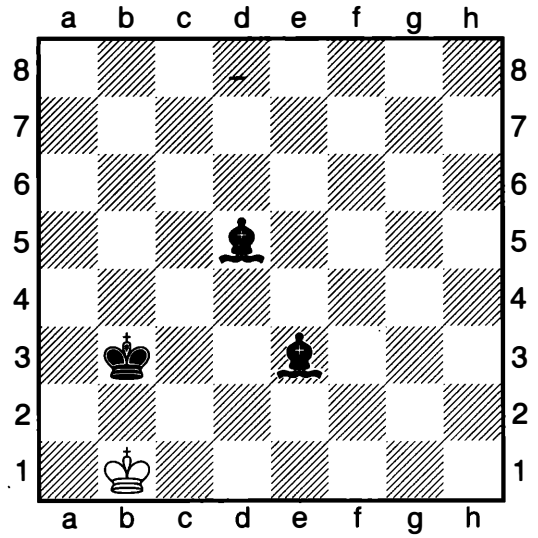
Marks



9. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

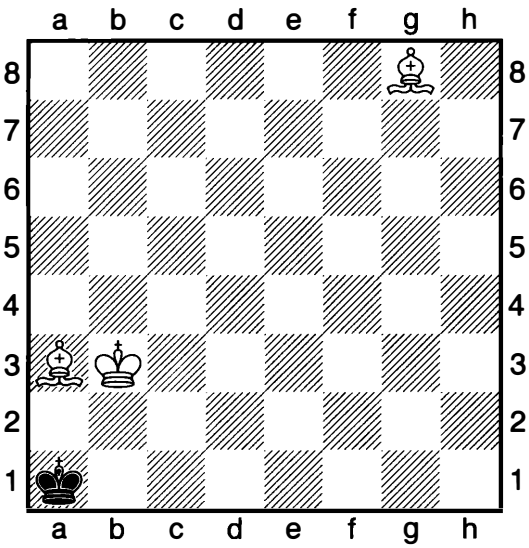
Marks



10. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

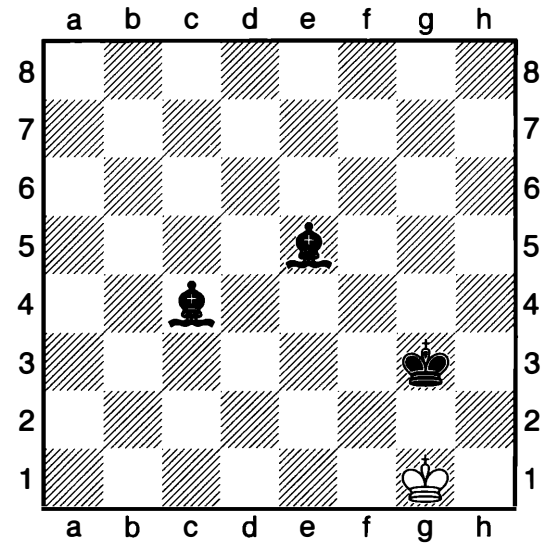
Marks



11. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

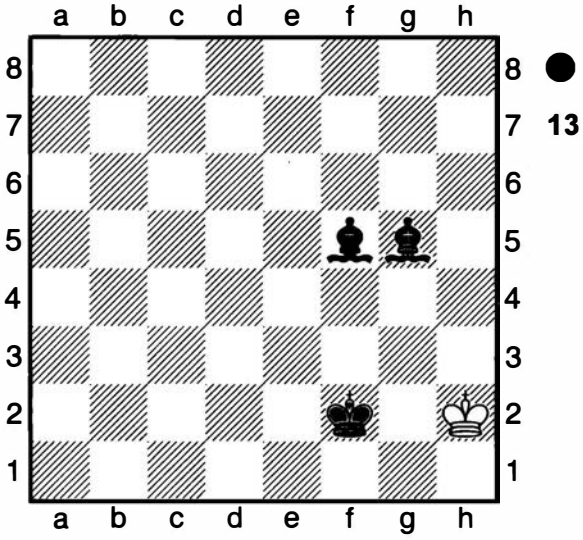
Marks



12. Black to Play & Checkmate in 2

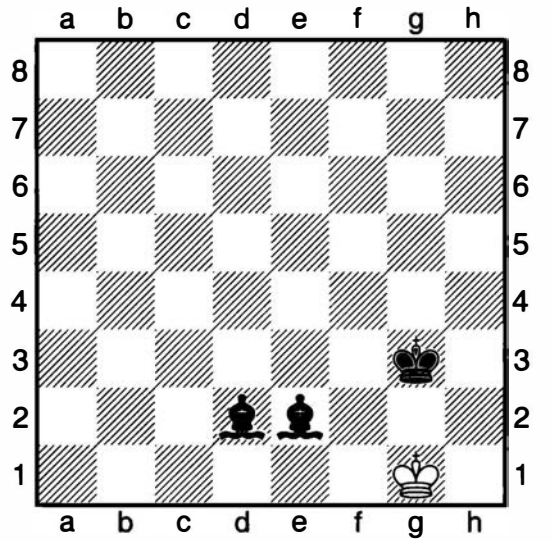
Move No.	WHITE	BLACK

Marks



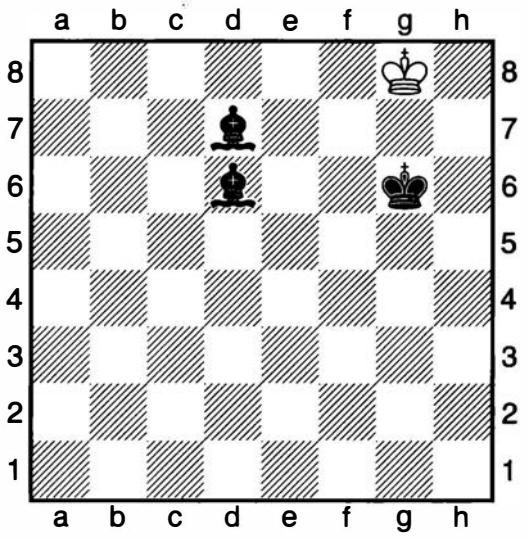
13. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



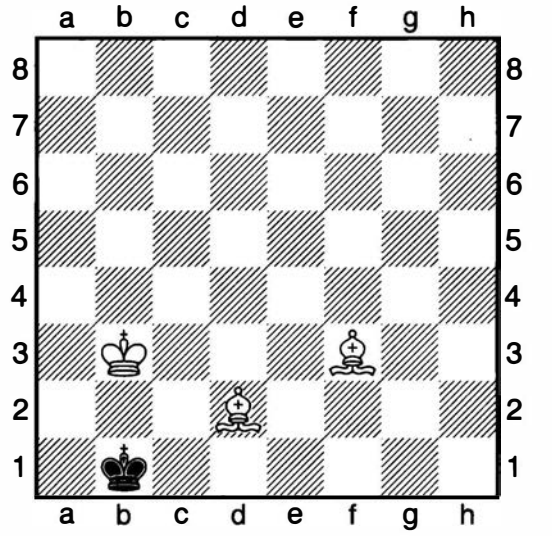
14. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



15. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks



16. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Questions	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
16	05	80						

Training Session 51
Checkmate in Two Moves

In your previous course, you have successfully solved 138 positions of 'Checkmate in One Move' from our two training manuals:

1. **The Chess Course (Advanced Beginners):** 120 positions

2. **The Chess Course:** 18 positions

Moving on, we would now be solving two-movers. The familiarity of such checkmating combinations is not only bound to improve your calculating ability but will also help you in finding your way through myriad of variation because of recurring tactical patterns

Training Session 51: Checkmate in Two Moves

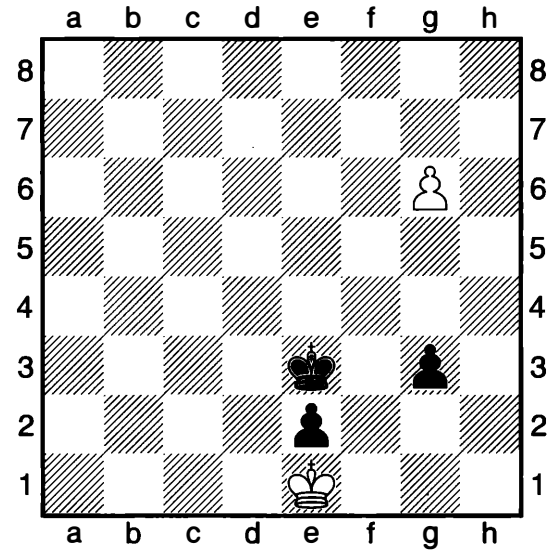
No. of Question: 20

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 100

Testing Method:

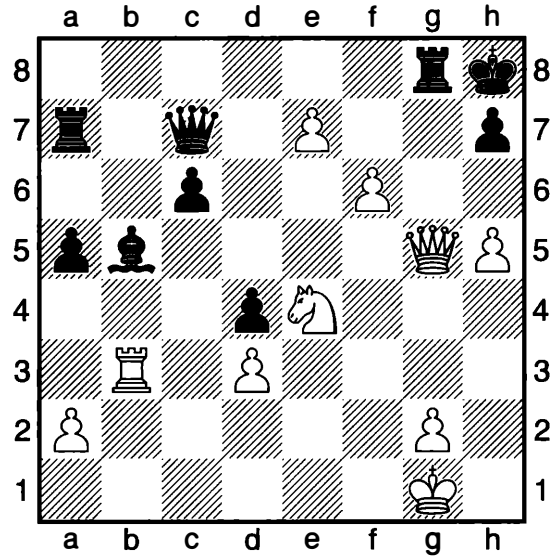
1. While there are no fixed rules for solving such type of checkmates, what you can do is to find out the 'Forcing' move. For example, a 'Check' is a forcing move.
2. One you are able to find the 'Forcing Move' – the 'Key' move, the Checkmating 2nd move will come automatically.
3. When the position offers more than one Check, do go on calculating till you are able to find Checkmating moves.
4. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
5. You are allowed to move the pieces only if you find it difficult to solve the problem.
6. Write down the solution in the space provided against the diagram.
7. If the position offers possibility of variations, do make a point to record the same.
8. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. Black to Play

Move No.	WHITE	BLACK

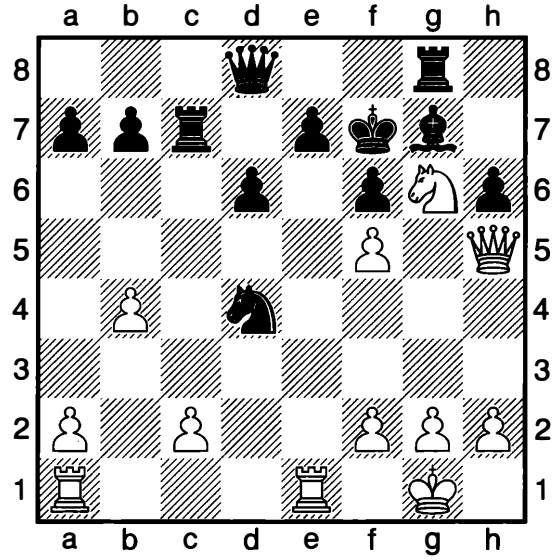
Marks



2. White to Play

Move No.	WHITE	BLACK

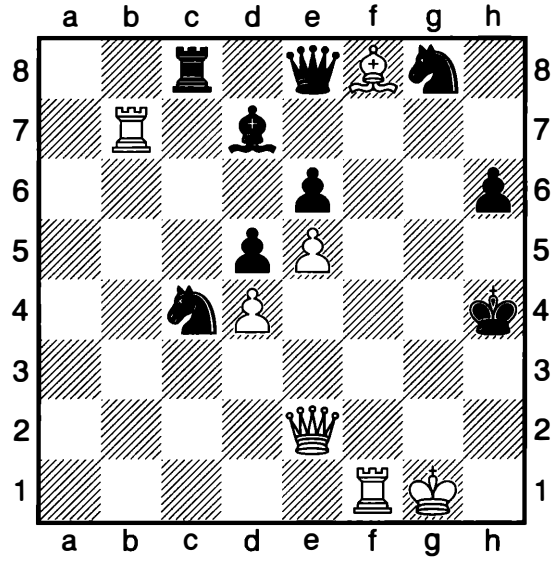
Marks



3. White to Play

Move No.	WHITE	BLACK

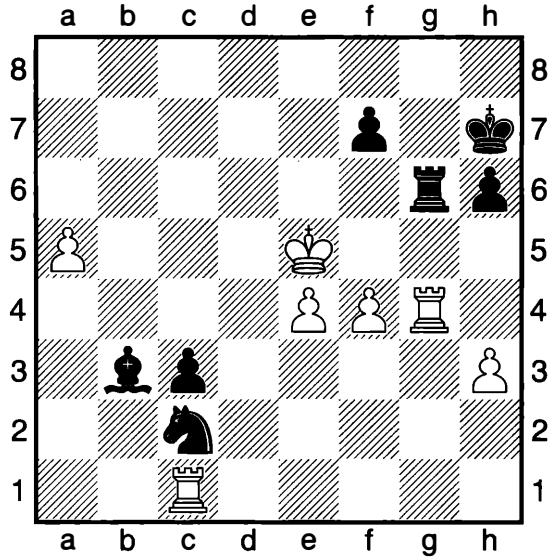
Marks



4. White to Play

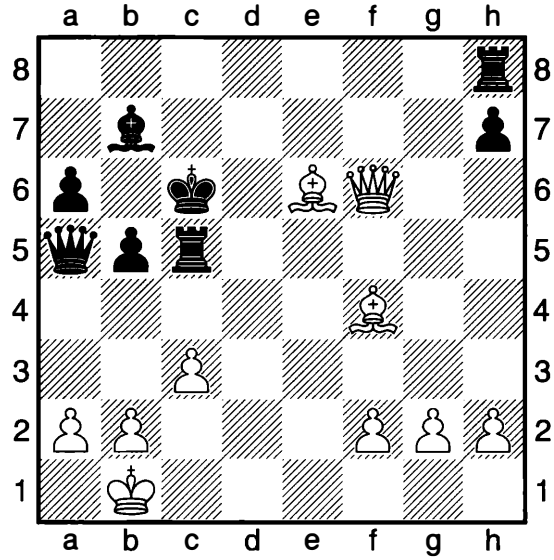
Move No.	WHITE	BLACK

Marks



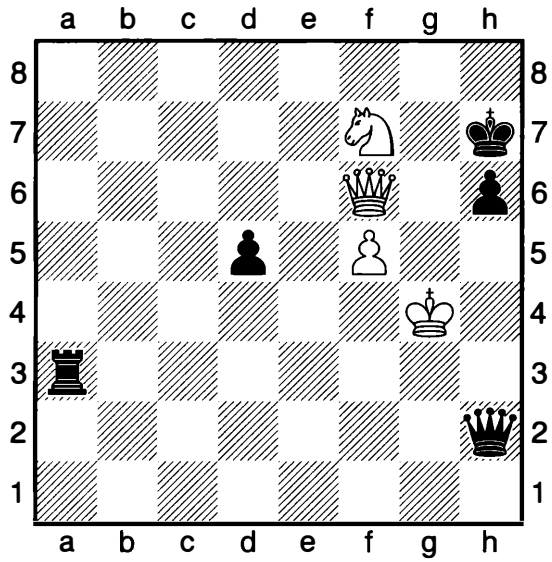
5. Black to Play

Move No.	WHITE	BLACK	Marks



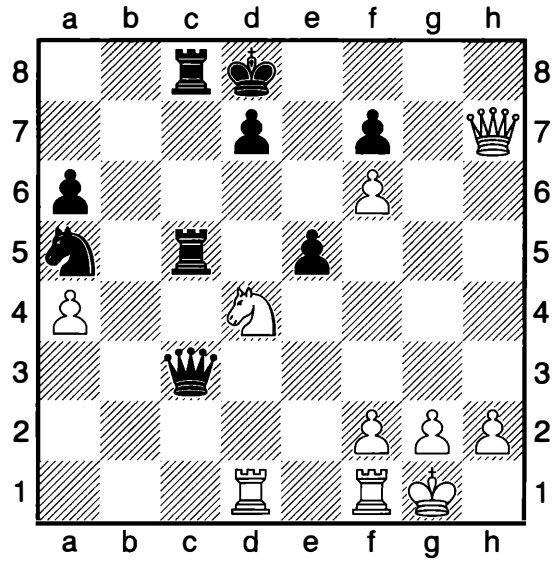
6. White to Play

Move No.	WHITE	BLACK	Marks



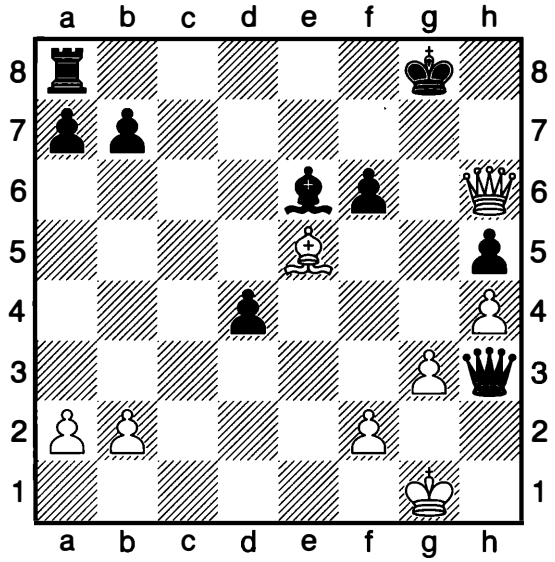
7. Black to Play

Move No.	WHITE	BLACK	Marks



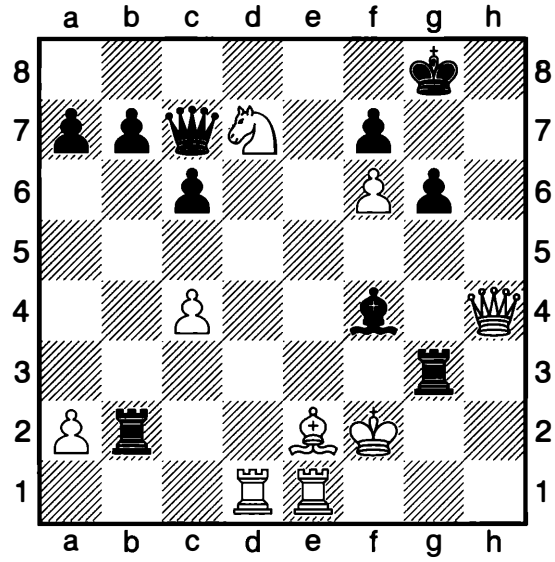
8. White to Play

Move No.	WHITE	BLACK	Marks



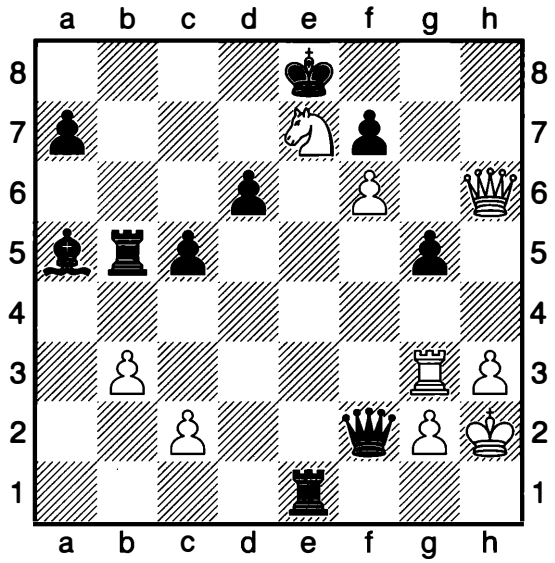
9. White to Play

Move No.	WHITE	BLACK	Marks



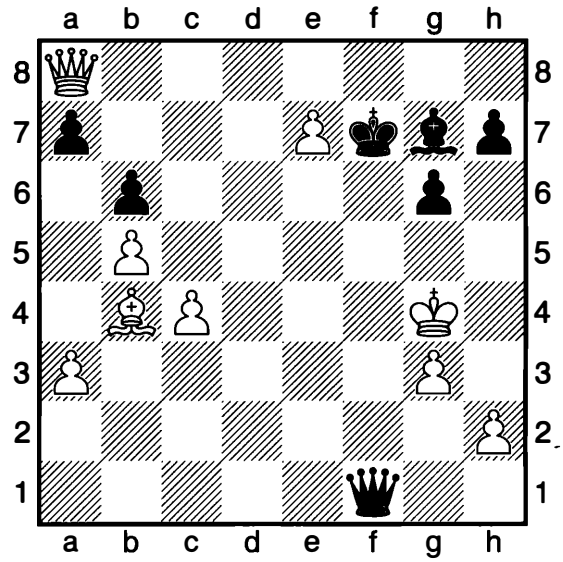
10. Black to Play

Move No.	WHITE	BLACK	Marks



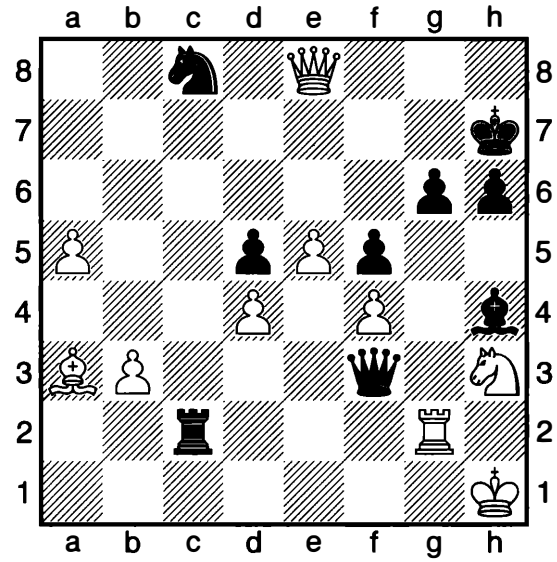
11. White to Play

Move No.	WHITE	BLACK	Marks



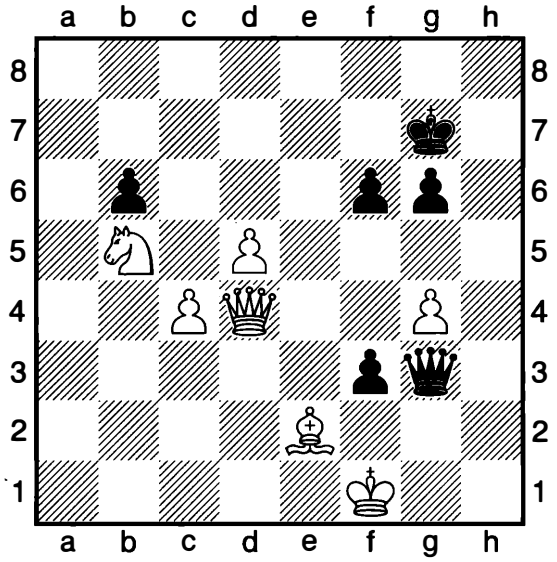
12. Black to Play

Move No.	WHITE	BLACK	Marks



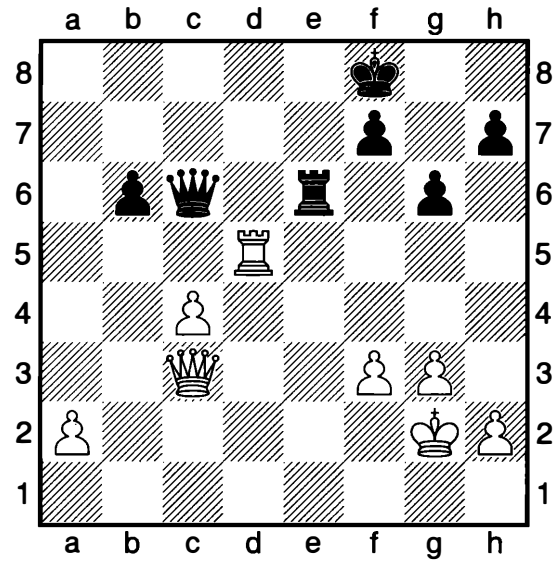
13. White to Play

Move No.	WHITE	BLACK	Marks



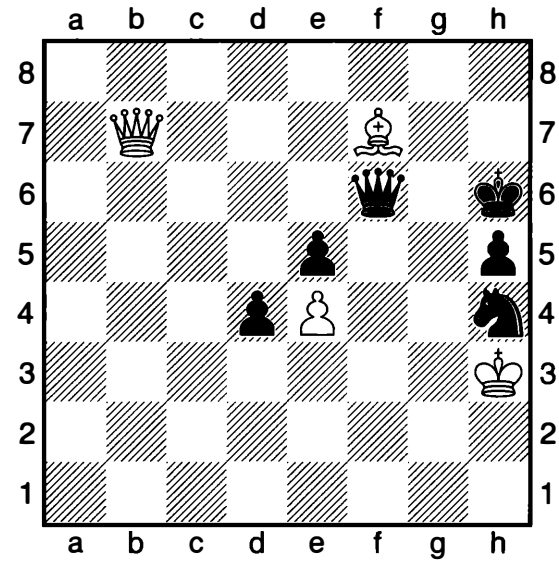
14. Black to Play

Move No.	WHITE	BLACK	Marks



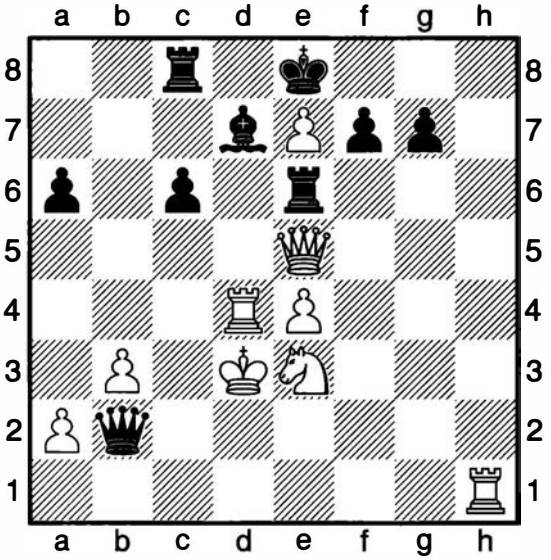
15. White to Play

Move No.	WHITE	BLACK	Marks



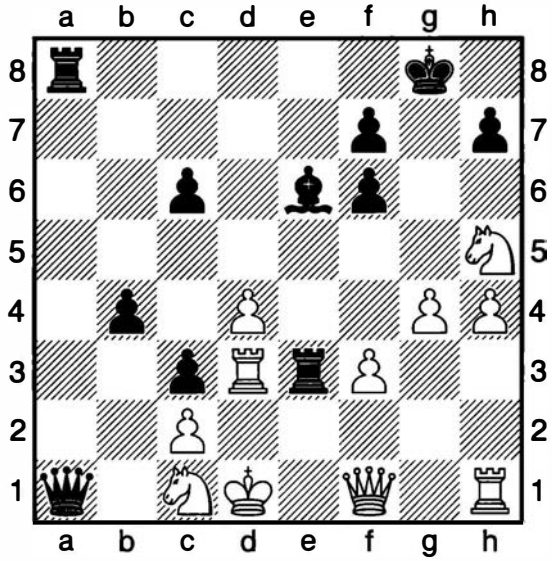
16. Black to Play

Move No.	WHITE	BLACK	Marks



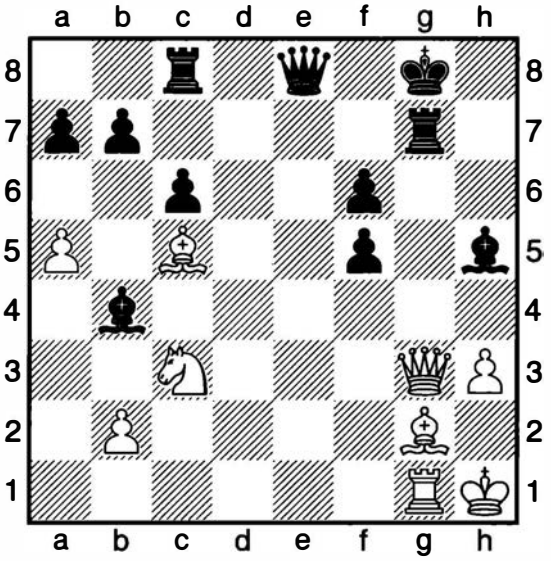
17. White to Play

Move No.	WHITE	BLACK	Marks



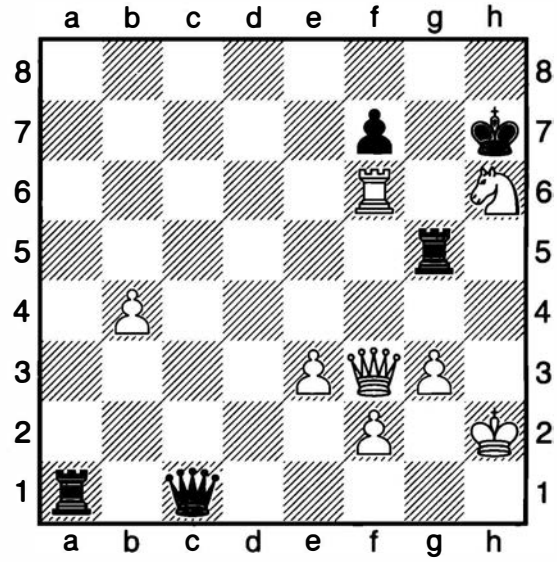
18. Black to Play

Move No.	WHITE	BLACK	Marks



19. White to Play

Move No.	WHITE	BLACK	Marks



20. Black to Play

Move No.	WHITE	BLACK	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 52
Pin

In today's session I have briefed you about the importance of tactics & combinations – the soul of chess.

We also had a try at our first tactical theme – 'Pin' and it gives me happiness that you have quickly understood what is a 'Pin', types of 'Pin', chessmen who can create a 'Pin', pattern formed during a 'Pin' and the ways to 'Unpin'.

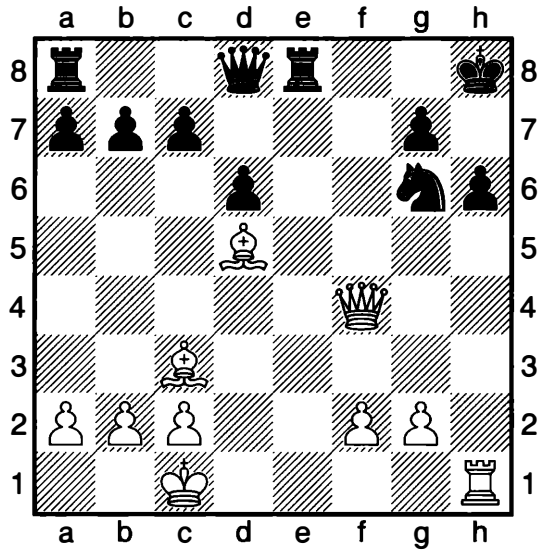
I am also happy that you have solved 6-problems on 'Pin' in previous chess course and have developed confidence to use this tactic while playing a game.

The task before you now is to consolidate by solving additional 20-problems on 'Pin'.

Training Session 52:	**Pin**
No. of Question:	**20**
Scoring Pattern:	**5 marks for each correct answer**
Maximum Marks:	**100**

Testing Method:

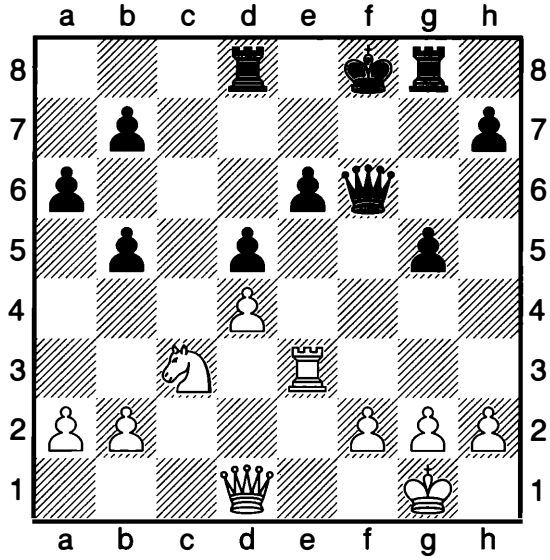
1. Find out the 'Key' move, which 'Pins' the opposing chessman.
2. If a Pin' is already existing, look for ways to increase the pressure on the 'Pinned' chessman.
3. In most of the situations, chessman, which is under 'Pin', loses its defending power to defend another chessman or an important square, which allows the attacking side an opportunity to capture. As such, look for such capturing possibilities.
4. Also examine 'Checks' from the square, which is defended by the 'Pinned' chessman. Such defence is superfluous as the 'Pinned' chessman cannot move except in rare circumstances.
5. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
6. You are allowed to move the pieces only if you find it difficult to solve the problem.
7. Write down the solution in the space provided against the diagram.
8. If the position offers possibility of variations, do make a point to record the same.
9. Record your answer in the space provided against the problem.
10. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

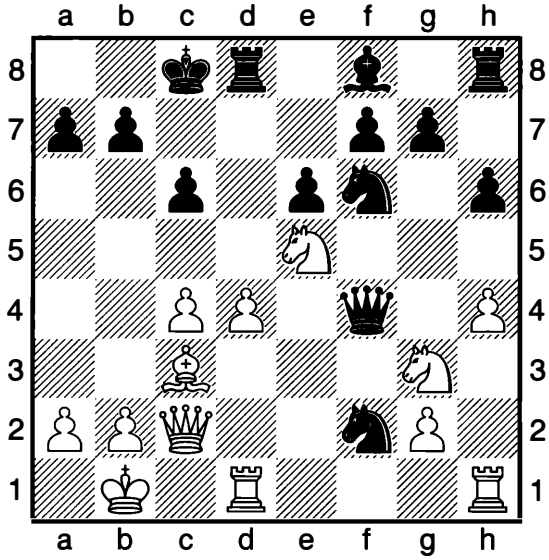
Marks



2. White to Play

Move No.	WHITE	BLACK

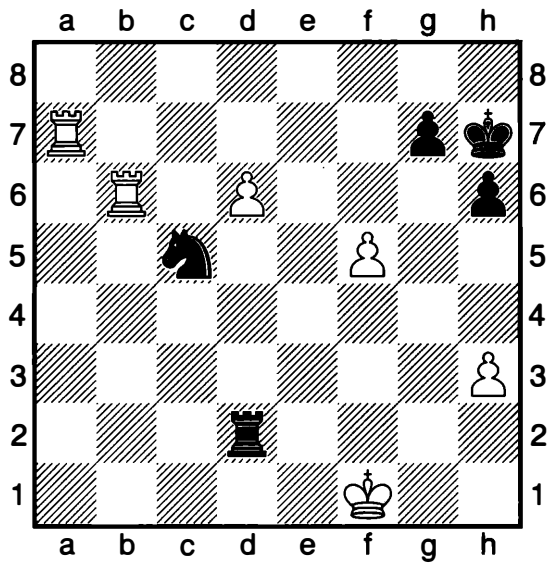
Marks



3. White to Play

Move No.	WHITE	BLACK

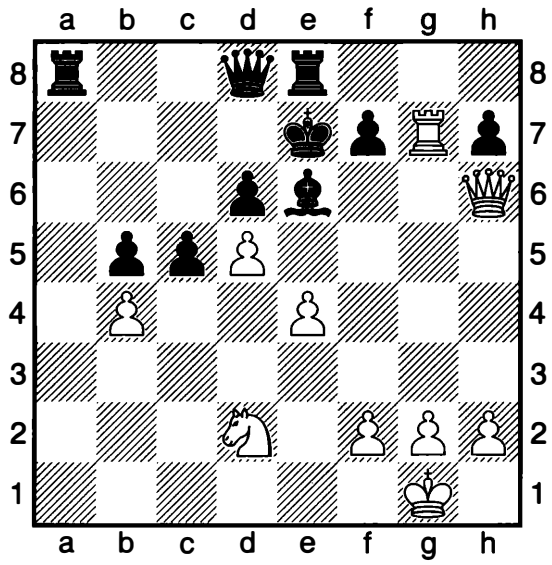
Marks



4. White to Play

Move No.	WHITE	BLACK

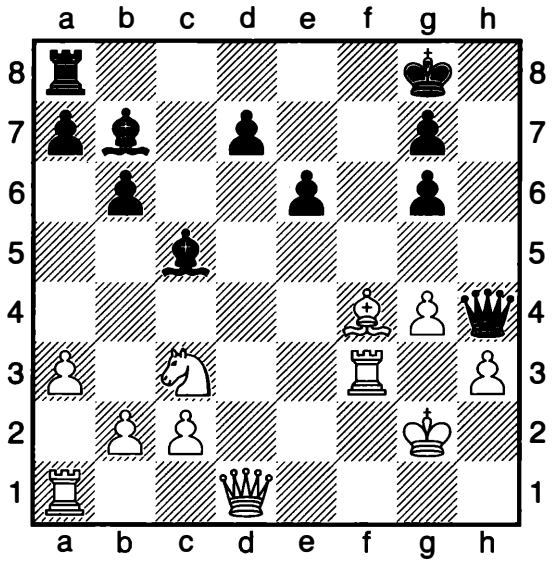
Marks



5. White to Play

Move No.	WHITE	BLACK

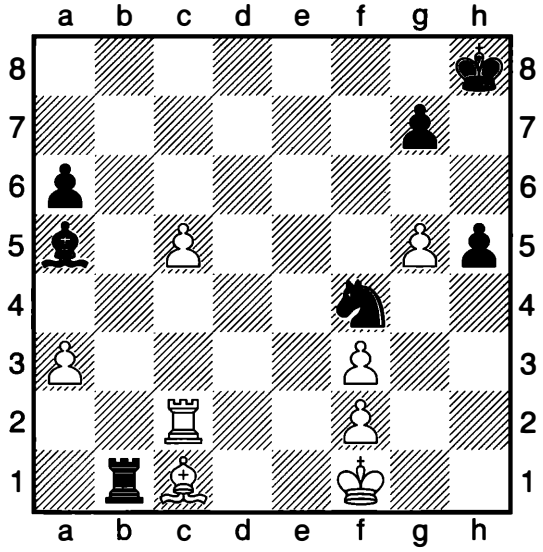
Marks



6. Black to Play

Move No.	WHITE	BLACK

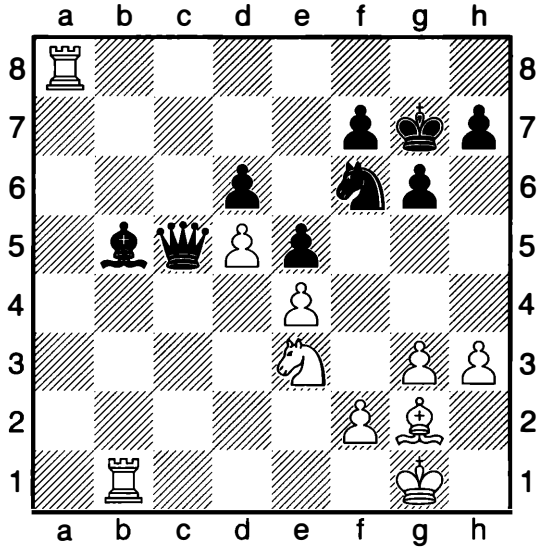
Marks



7. Black to Play

Move No.	WHITE	BLACK

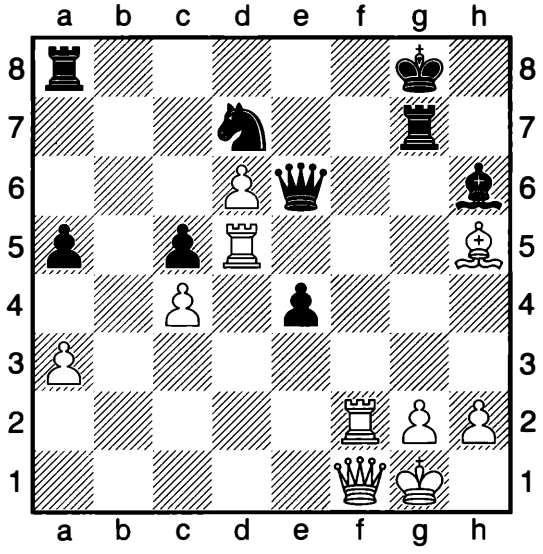
Marks



8. White to Play

Move No.	WHITE	BLACK

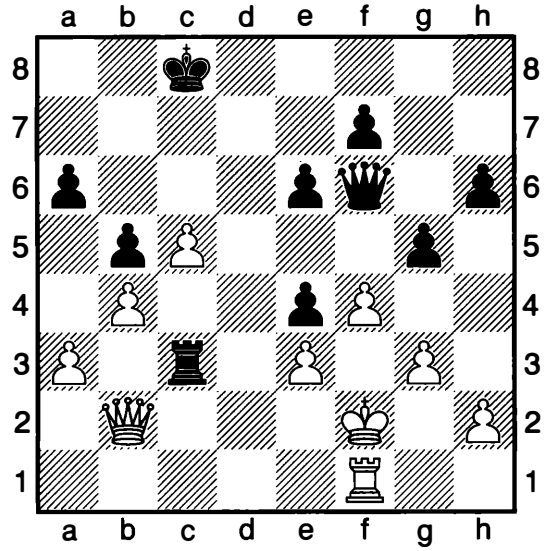
Marks



9. Black to Play

Move No.	WHITE	BLACK

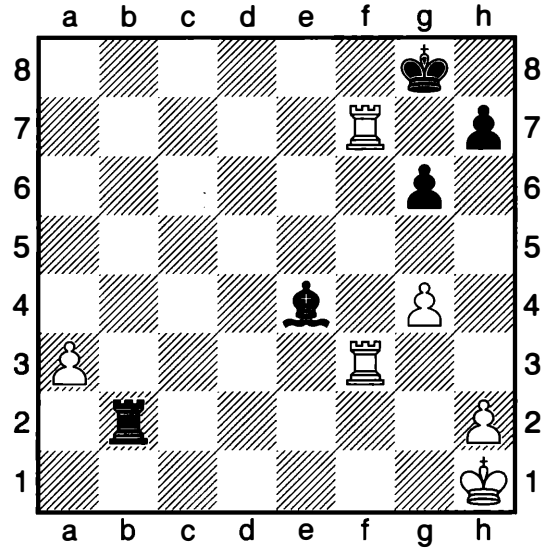
Marks



10. White to Play

Move No.	WHITE	BLACK

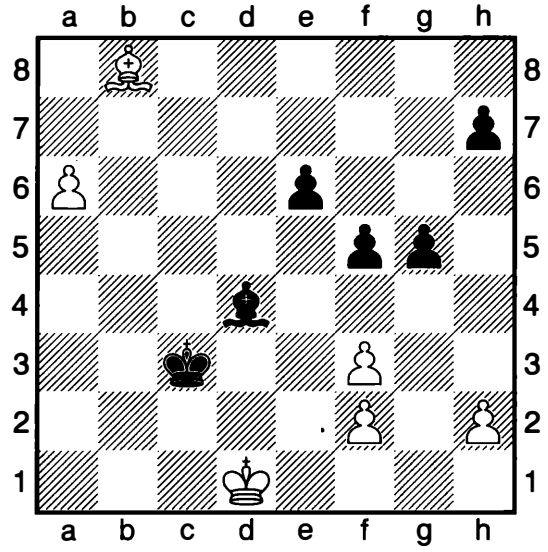
Marks



11. Black to Play

Move No.	WHITE	BLACK

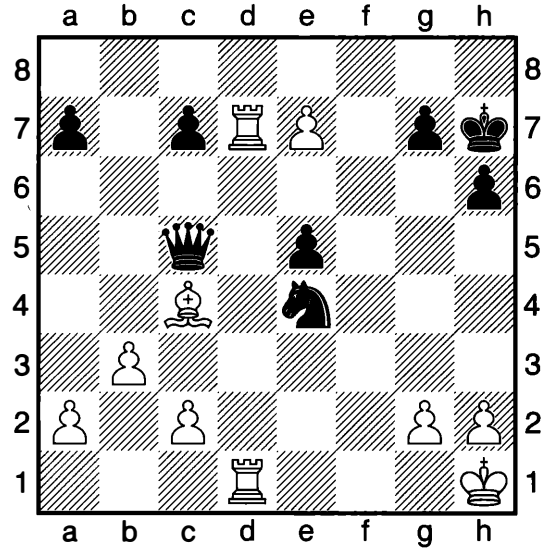
Marks



12. White to Play

Move No.	WHITE	BLACK

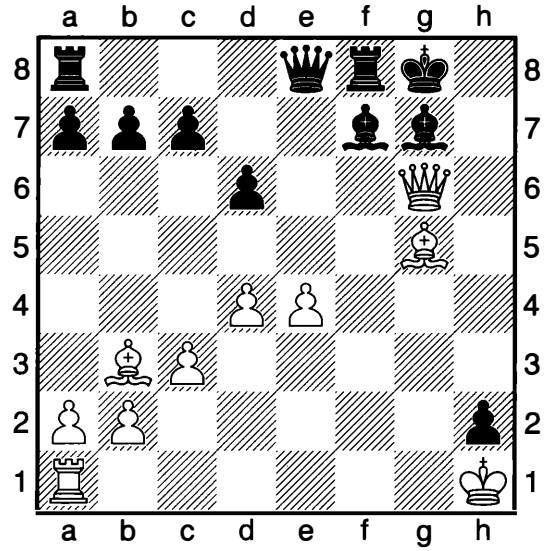
Marks



13. White to Play

Move No.	WHITE	BLACK

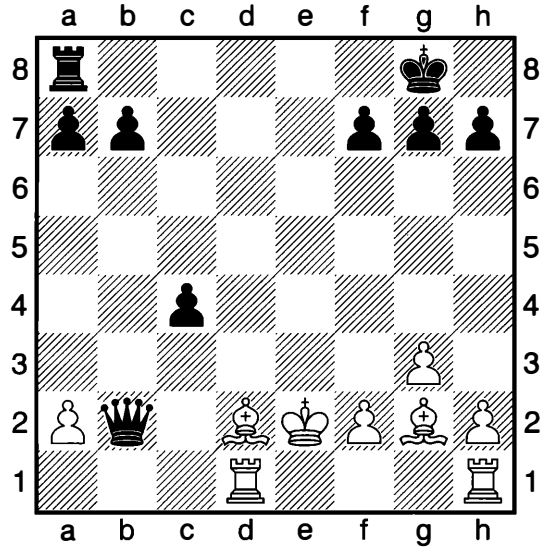
Marks



14. White to Play

Move No.	WHITE	BLACK

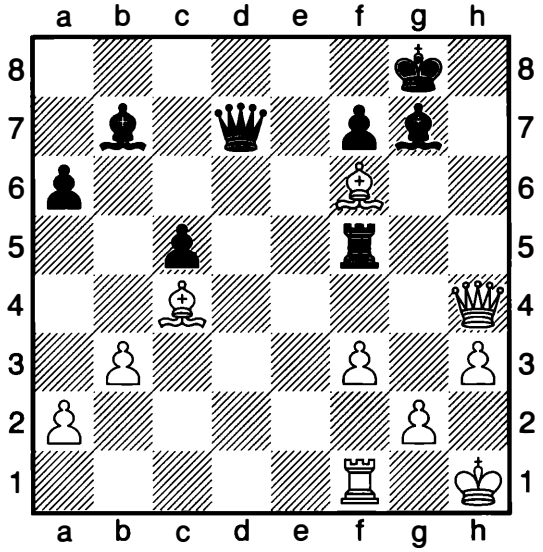
Marks



15. Black to Play

Move No.	WHITE	BLACK

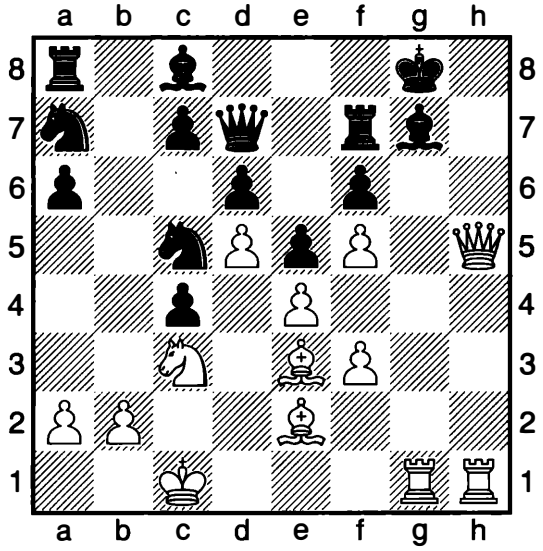
Marks



16. White to Play

Move No.	WHITE	BLACK

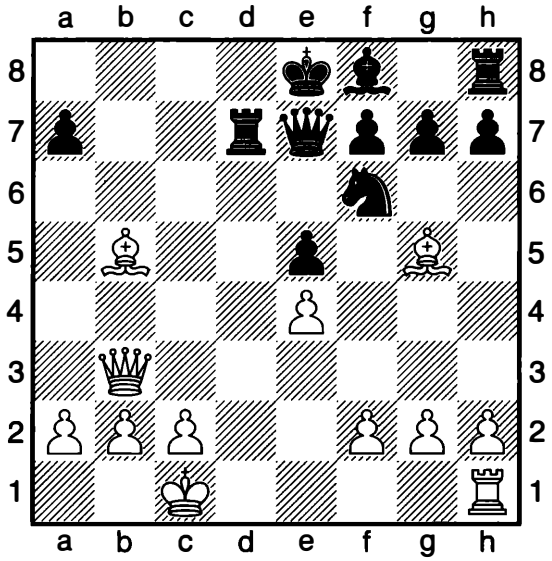
Marks



17. White to Play

Move No.	WHITE	BLACK

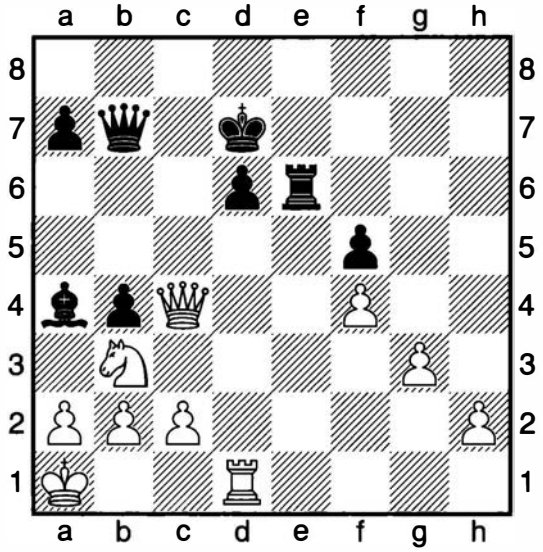
Marks



18. White to Play

Move No.	WHITE	BLACK

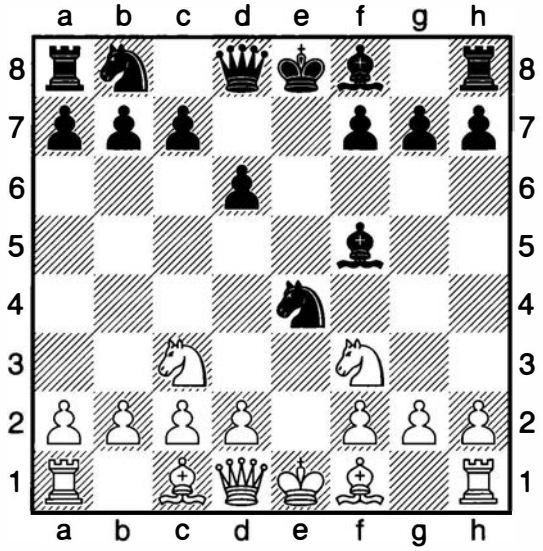
Marks



19. White to Play

Move No.	WHITE	BLACK

Marks



20. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 53
Knight Fork

In today's session we have learnt the wonderful tactical possibilities created by the Knights I am happy that you have understood Knight's pattern to create a 'Knight Fork' and have successfully solved 6-problems on this theme.

The task before you now is to consolidate by solving additional 20-problems wherein you would be looking for Knight's moves to create a 'Knight Fork' on the opposing chessmen.

Training Session 53: Knight Fork

No. of Question: 20

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 100

Testing Method:

1. Find out the 'Key' move by Knight, which 'Forks' the opposing chessmen.

2. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.

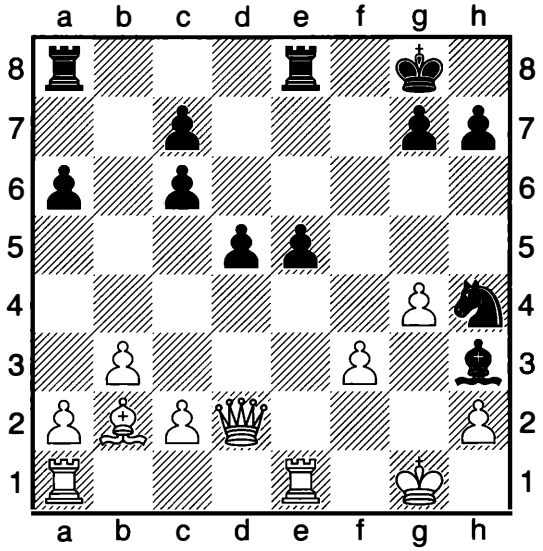
3. You are allowed to move the pieces only if you find it difficult to solve the problem.

4. Write down the solution in the space provided against the diagram.

5. If the position offers possibility of variations, do make a point to record the same.

6. Record your answer in the space provided against the problem.

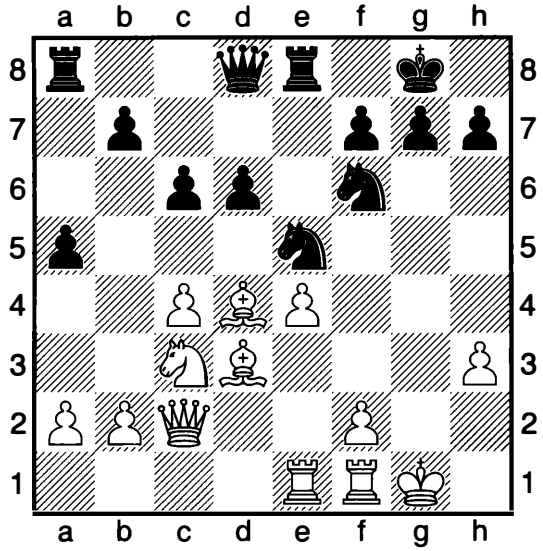
7. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. Black to Play

Move No.	WHITE	BLACK

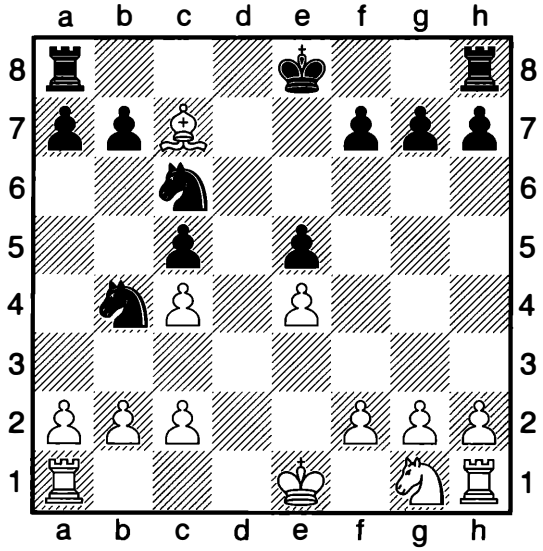
Marks



2. Black to Play

Move No.	WHITE	BLACK

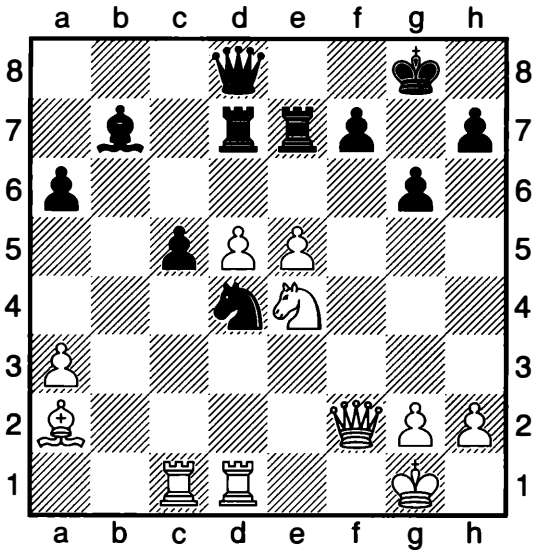
Marks



3. Black to Play

Move No.	WHITE	BLACK

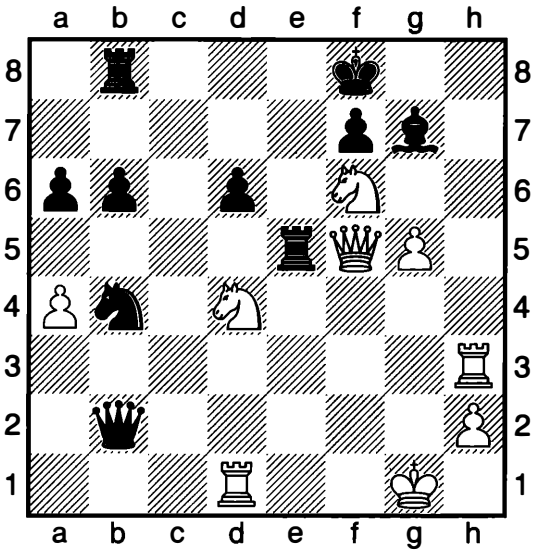
Marks



4. White to Play

Move No.	WHITE	BLACK

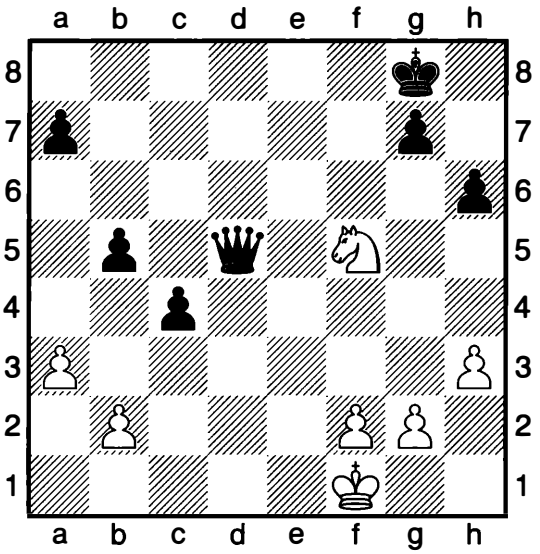
Marks



5. White to Play

Move No.	WHITE	BLACK

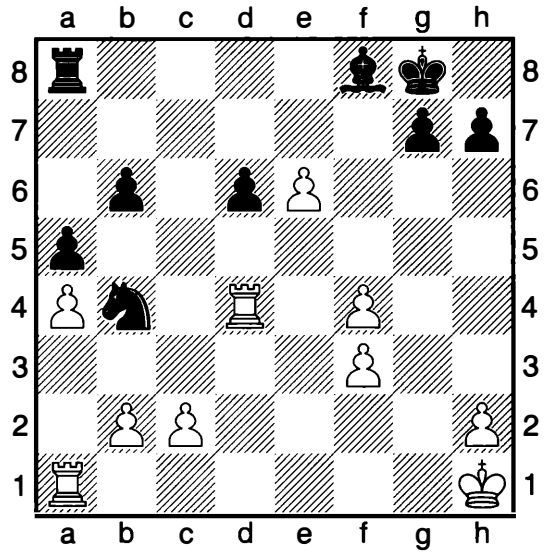
Marks



6. White to Play

Move No.	WHITE	BLACK

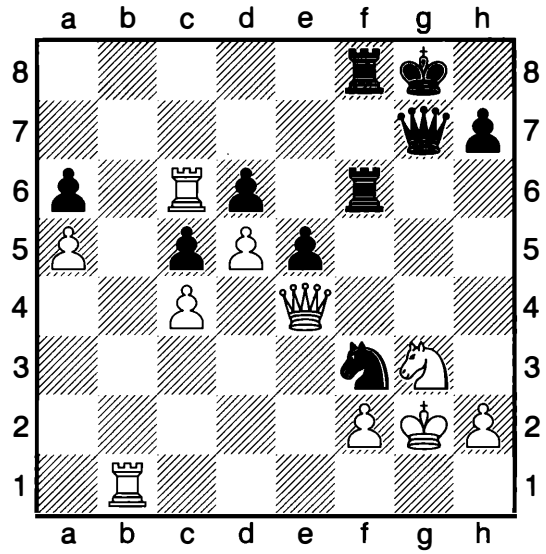
Marks



7. Black to Play

Move No.	WHITE	BLACK

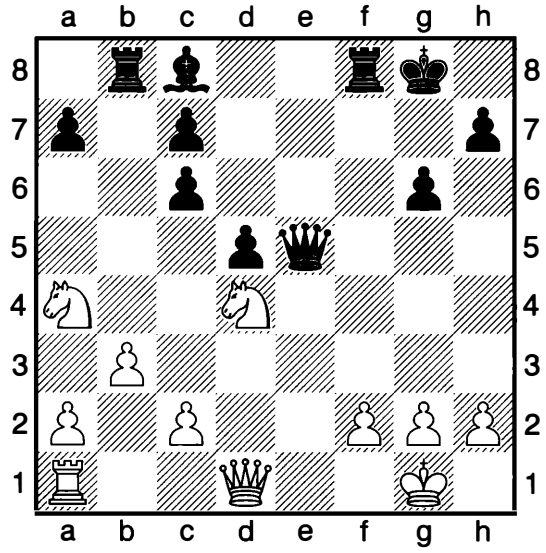
Marks



8. Black to Play

Move No.	WHITE	BLACK

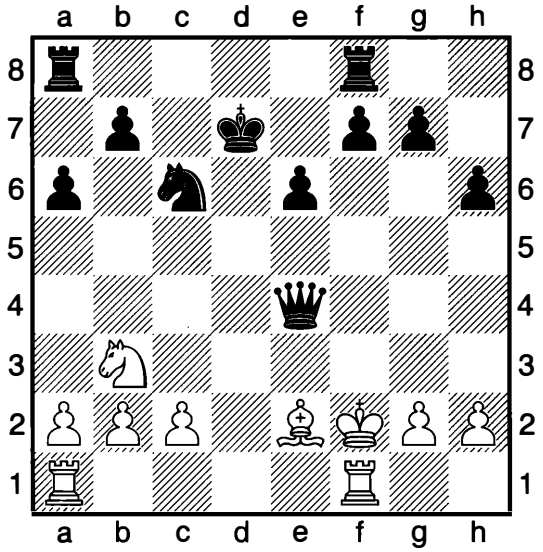
Marks



9. White to Play

Move No.	WHITE	BLACK

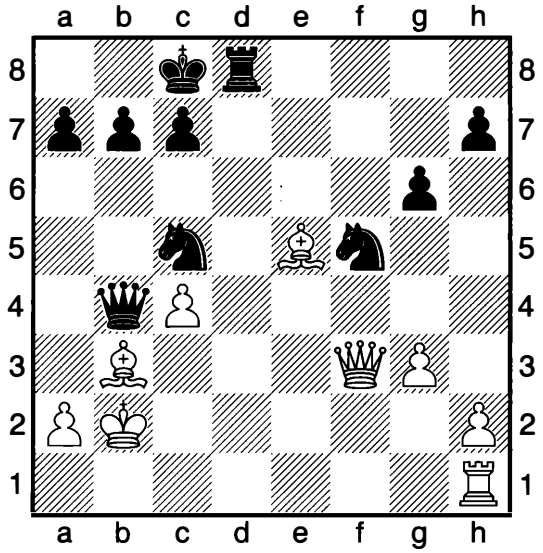
Marks



10. White to Play

Move No.	WHITE	BLACK

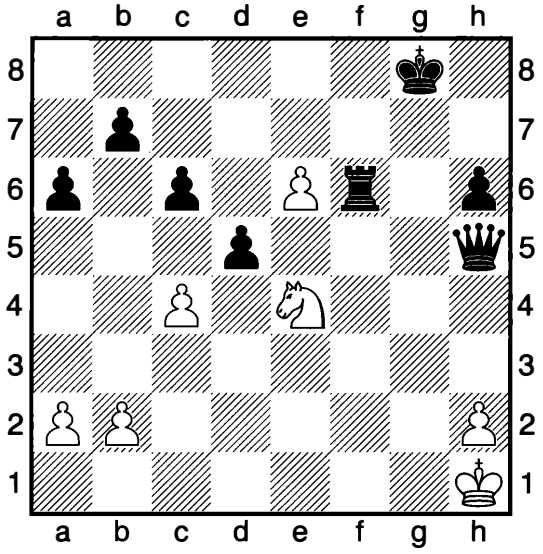
Marks



11. Black to Play

Move No.	WHITE	BLACK

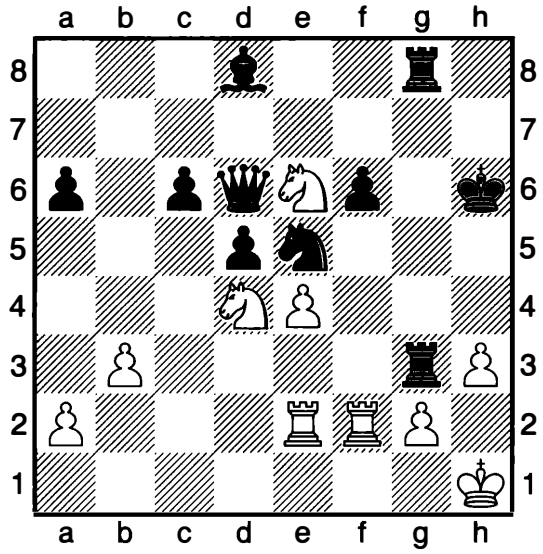
Marks



12. White to Play

Move No.	WHITE	BLACK

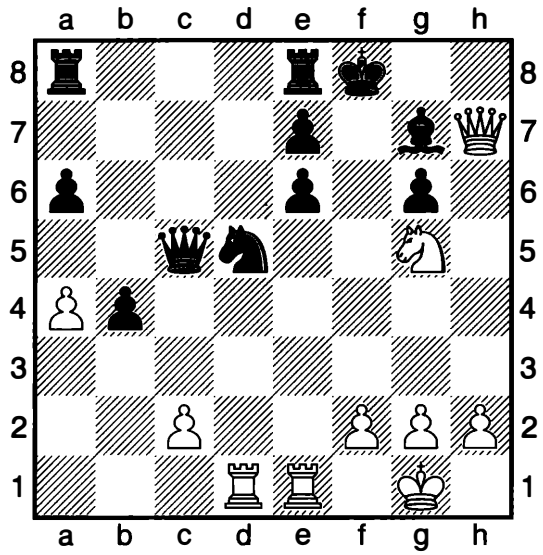
Marks



13. White to Play

Move No.	WHITE	BLACK

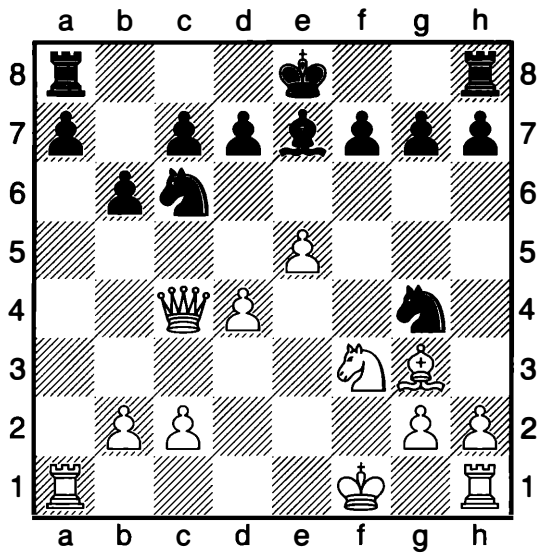
Marks



14. White to Play

Move No.	WHITE	BLACK

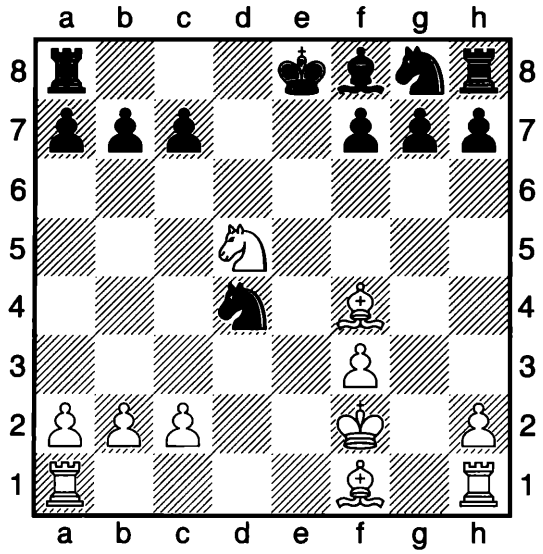
Marks



15. Black to Play

Move No.	WHITE	BLACK

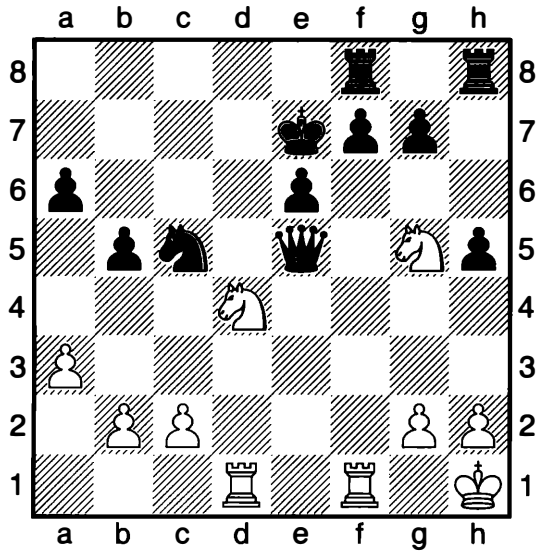
Marks



16. White to Play

Move No.	WHITE	BLACK

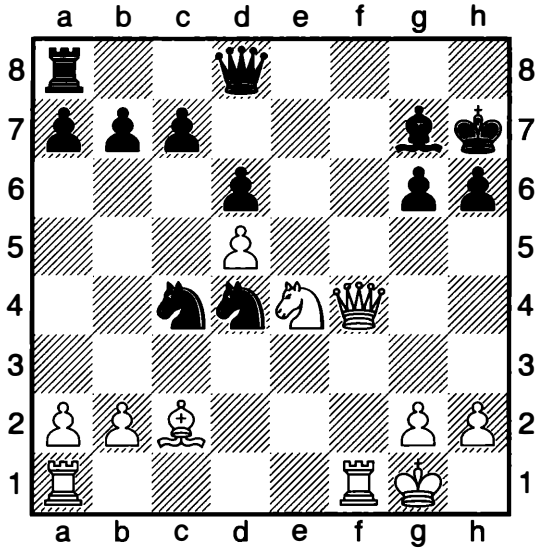
Marks



17. White to Play

Move No.	WHITE	BLACK

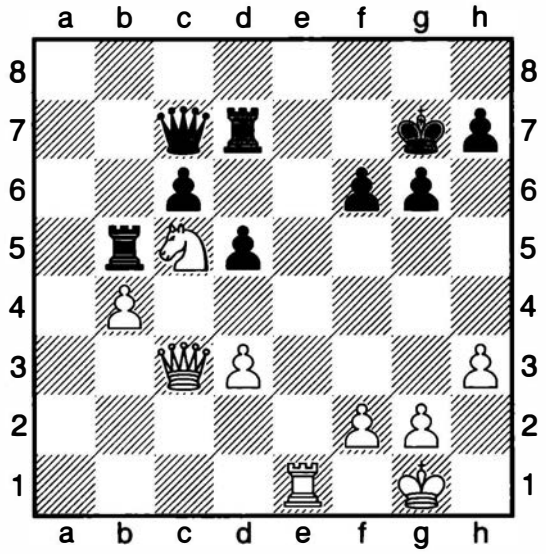
Marks



18. Black to Play

Move No.	WHITE	BLACK

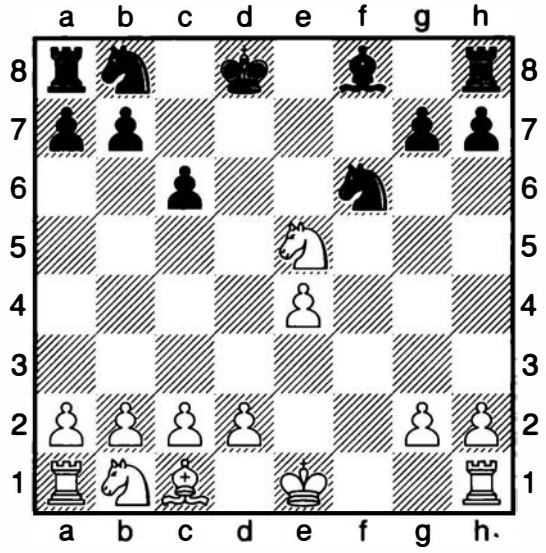
Marks



19. White to Play

Move No.	WHITE	BLACK

Marks



20. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 54
Double Attack

While the last session was devoted to learn 'Forks' created by a Knight, in today's session we have learnt that such 'Forks' (Double Attack) can also be created by the remaining 5-chessmen. I am happy that you have understood the tactic of 'Double Attack' and you have successfully solved 6-problems on this theme.

The task before you now is to consolidate by solving additional 20-problems wherein you would be looking for moves to create a 'Double Attack' on the opposing chessmen.

Training Session 54: **Double Attack**

No. of Question: **20**

Scoring Pattern: **5 marks for each correct answer**

Maximum Marks: **100**

Testing Method:

1. Find out the 'Key' move which creates a 'Double Attack'. Such move should help you in gaining material advantage or create deadly threats.

2. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.

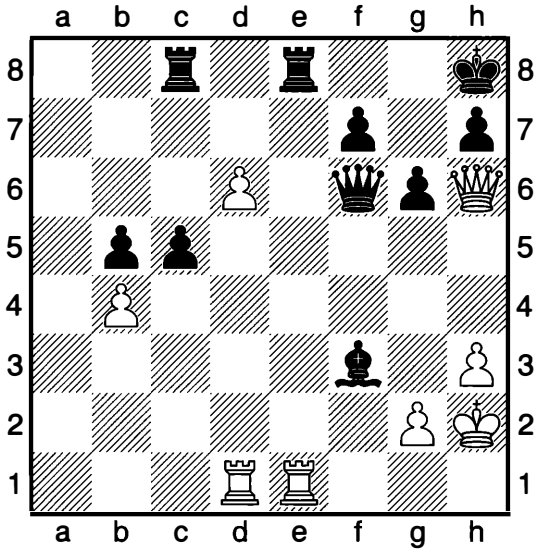
3. You are allowed to move the pieces only if you find it difficult to solve the problem.

4. Write down the solution in the space provided against the diagram.

5. If the position offers possibility of variations, do make a point to record the same.

6. Record your answer in the space provided against the problem.

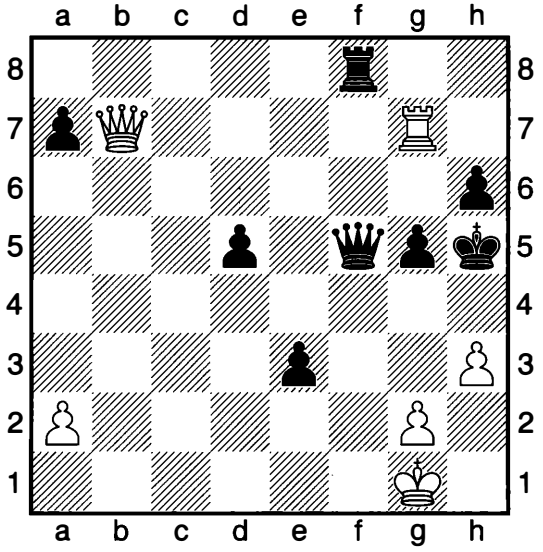
7. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

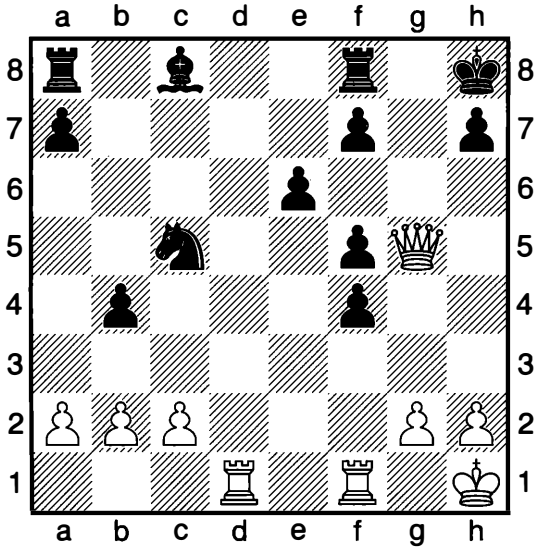
Marks



2. White to Play

Move No.	WHITE	BLACK

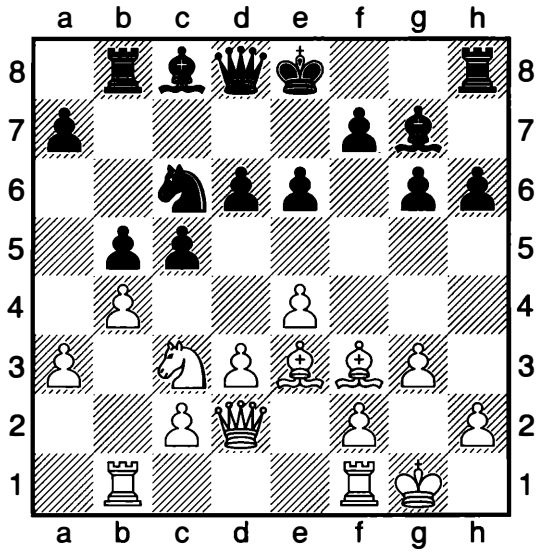
Marks



3. White to Play

Move No.	WHITE	BLACK

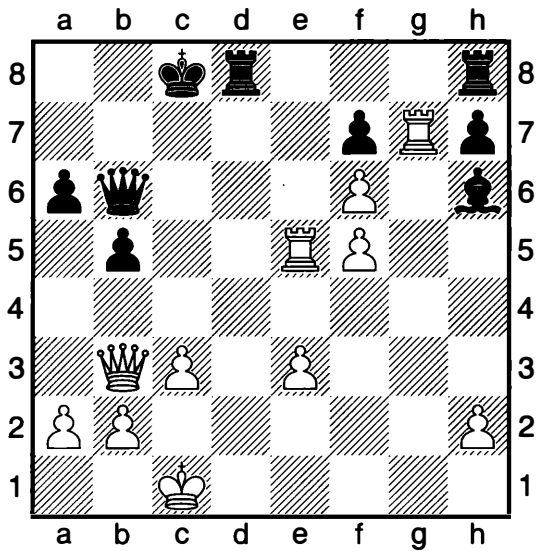
Marks



4. Black to Play

Move No.	WHITE	BLACK

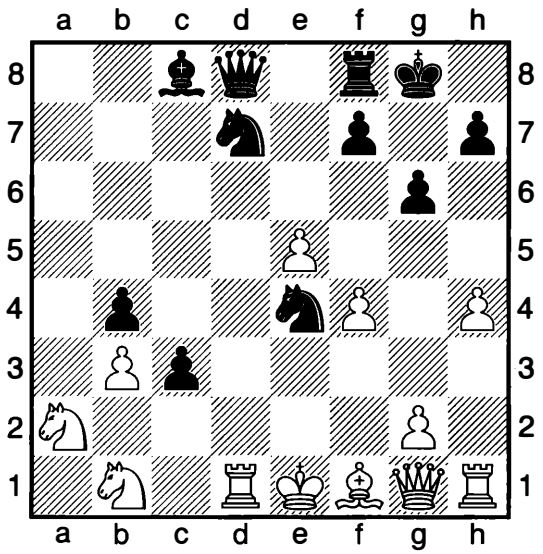
Marks



5. Black to Play

Move No.	WHITE	BLACK

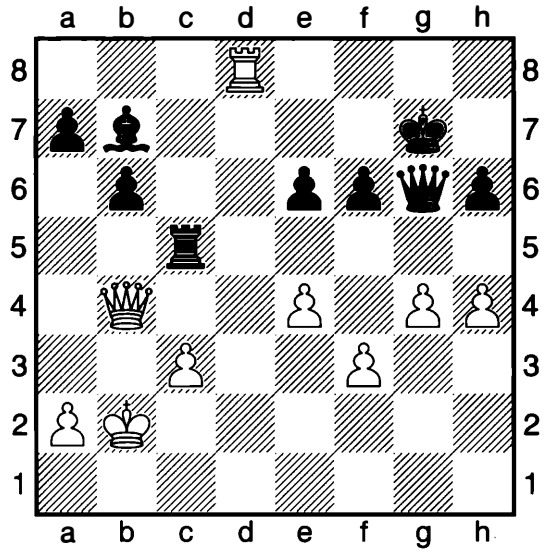
Marks



6. Black to Play

Move No.	WHITE	BLACK

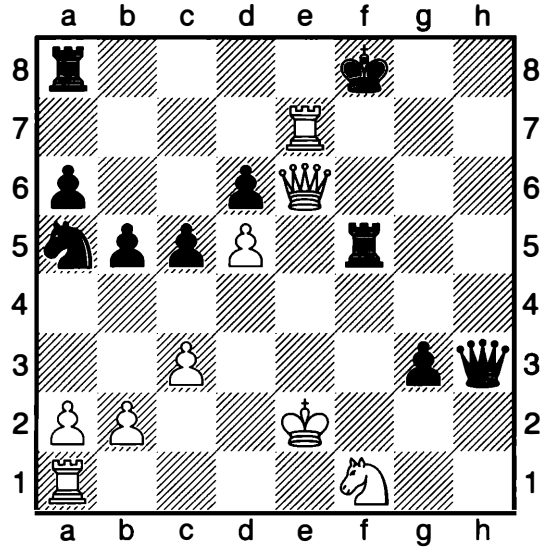
Marks



7. White to Play

Move No.	WHITE	BLACK

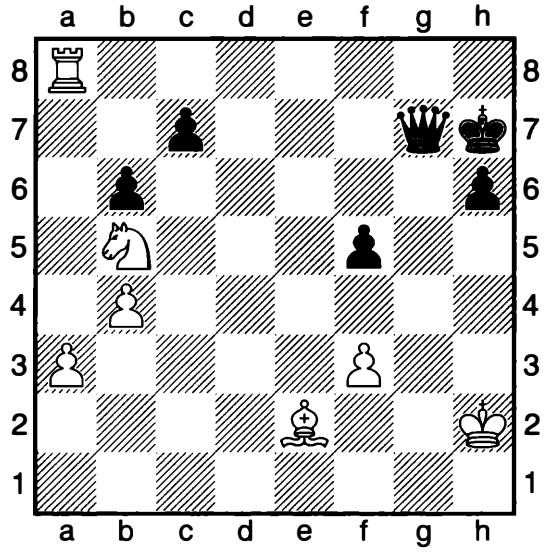
Marks



8. Black to Play

Move No.	WHITE	BLACK

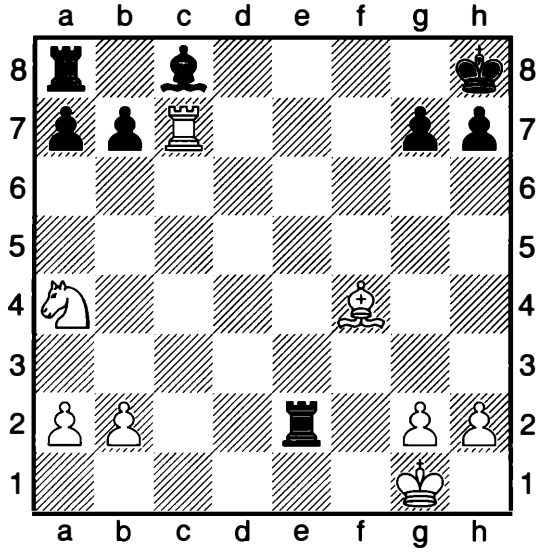
Marks



9. Black to Play

Move No.	WHITE	BLACK

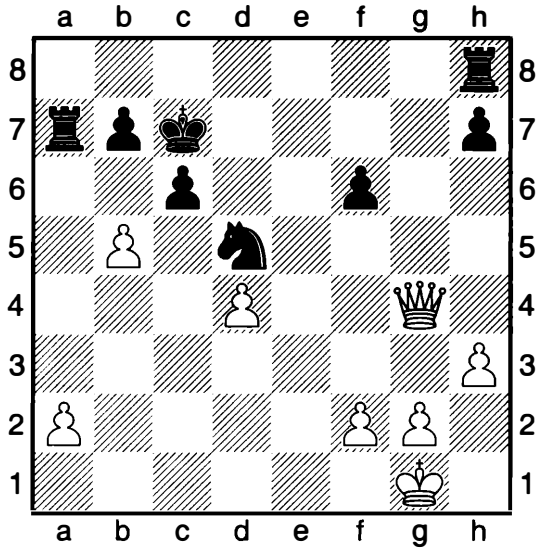
Marks



10. Black to Play

Move No.	WHITE	BLACK

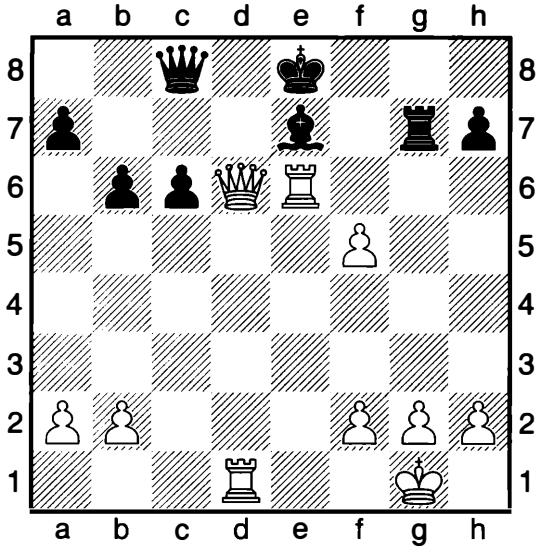
Marks



11. White to Play

Move No.	WHITE	BLACK

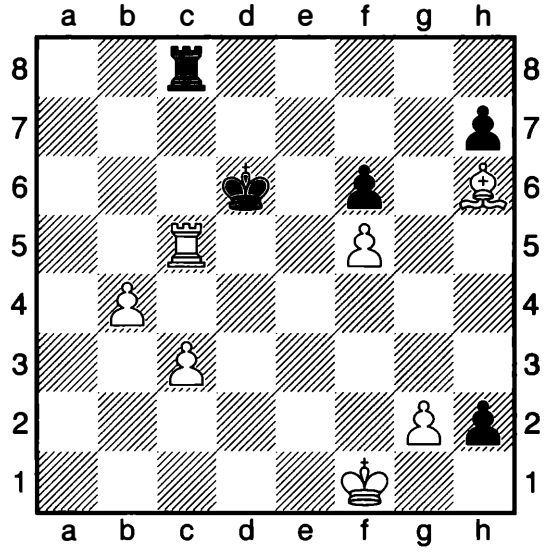
Marks



12. White to Play

Move No.	WHITE	BLACK

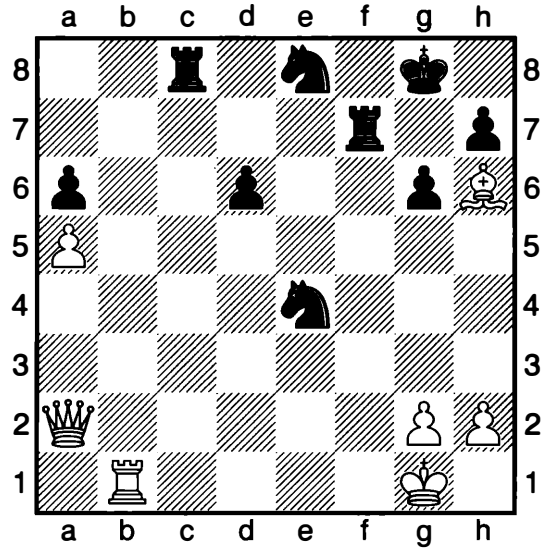
Marks



13. White to Play

Move No.	WHITE	BLACK

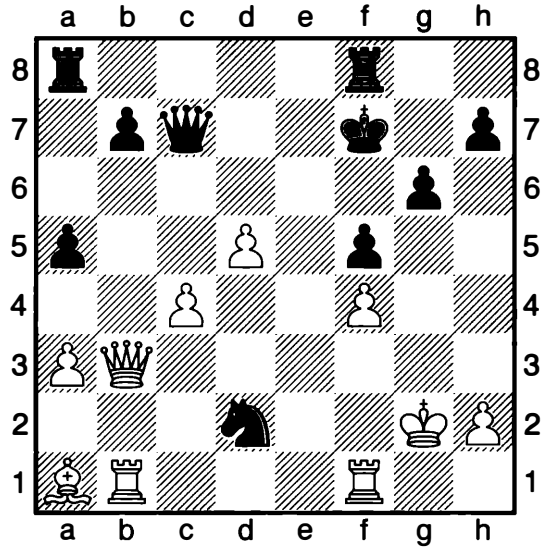
Marks



14. White to Play

Move No.	WHITE	BLACK

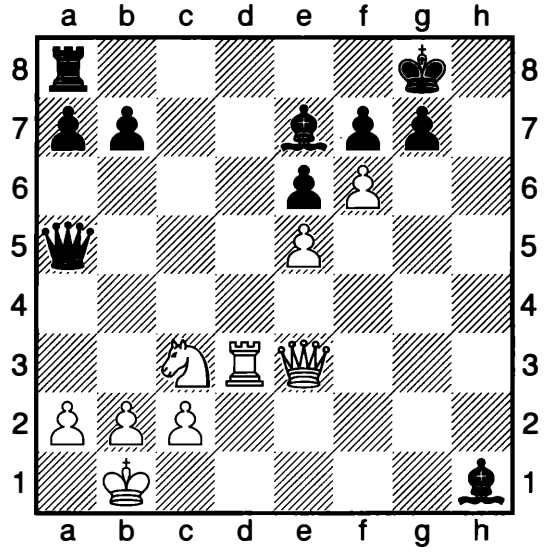
Marks



15. White to Play

Move No.	WHITE	BLACK

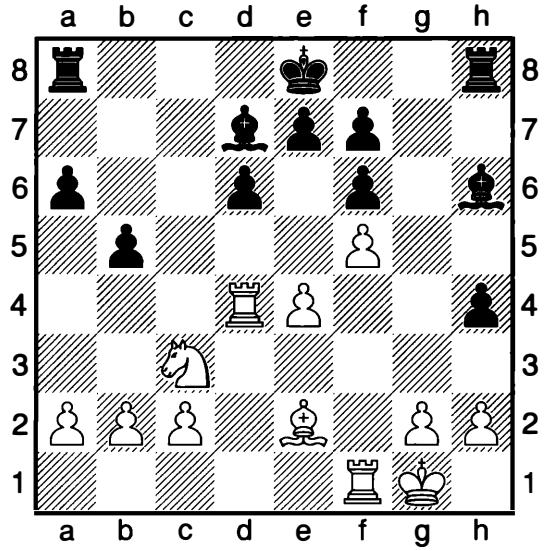
Marks



16. White to Play

Move No.	WHITE	BLACK

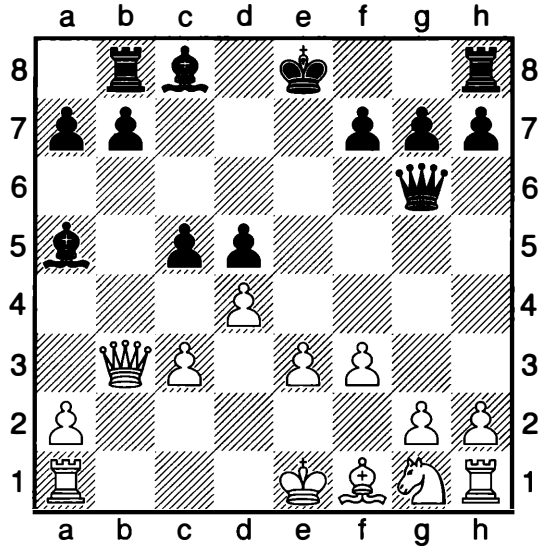
Marks



17. Black to Play

Move No.	WHITE	BLACK

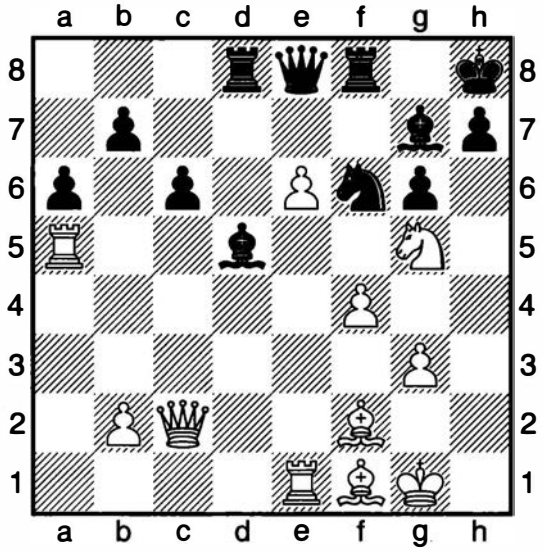
Marks



18. White to Play

Move No.	WHITE	BLACK

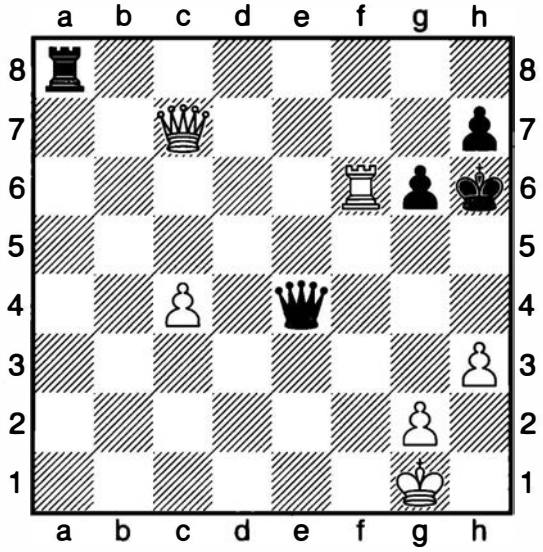
Marks



19. White to Play

Move No.	WHITE	BLACK

Marks



20. Black to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 55
Skewer Attack

In today's session on 'Skewer Attack' we have able to grasp that it is nothing but 'Pin' in reverse. I am happy that you have understood this tactic and have successfully solved 6-problems on this theme.

The task before you now is to consolidate by solving additional 11-problems wherein you would be looking for moves to create a 'Skewer Attack' on the opposing chessmen.

Training Session 55: Skewer Attack

No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

1. Find out the 'Key' move which creates a 'Skewer Attack'. Such move should help you in gaining material advantage or create deadly threats.

2. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.

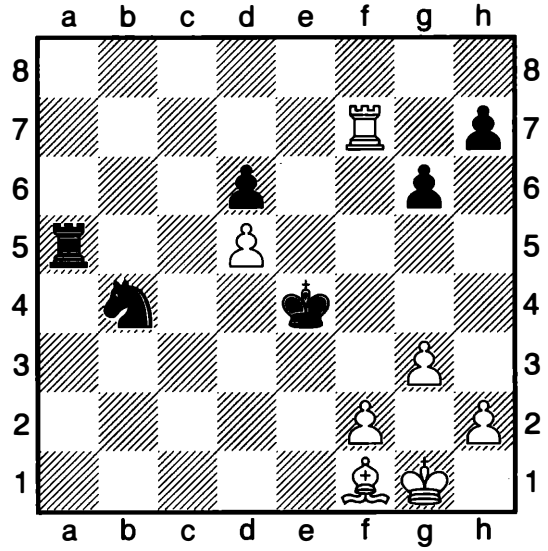
3. You are allowed to move the pieces only if you find it difficult to solve the problem.

4. Write down the solution in the space provided against the diagram.

5. If the position offers possibility of variations, do make a point to record the same.

6. Record your answer in the space provided against the problem.

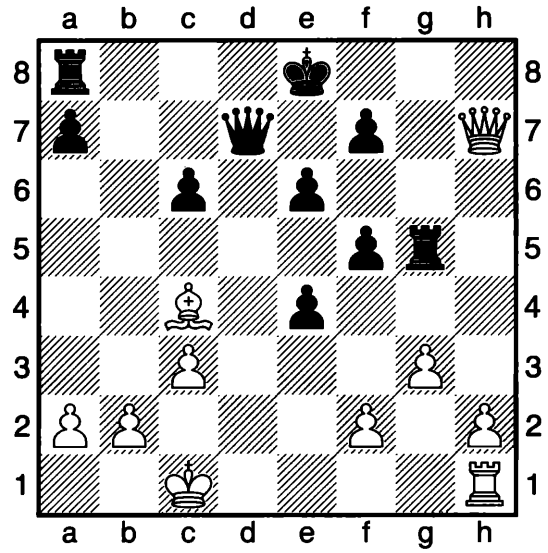
7. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

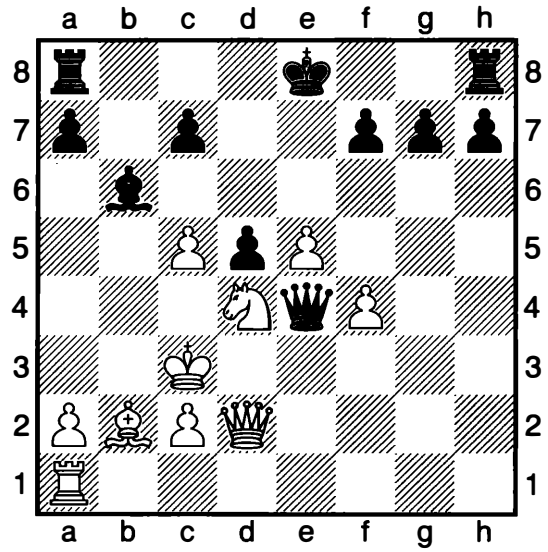
Marks



2. White to Play

Move No.	WHITE	BLACK

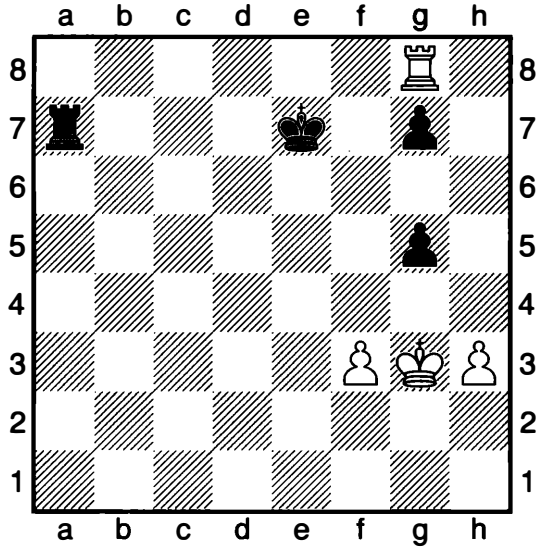
Marks



3. Black to Play

Move No.	WHITE	BLACK

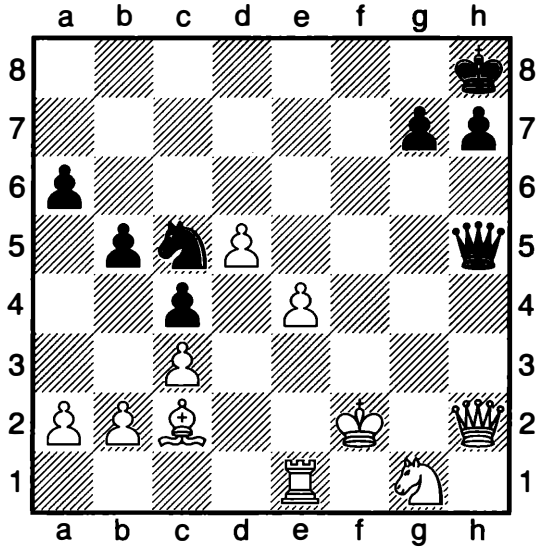
Marks



4. White to Play

Move No.	WHITE	BLACK

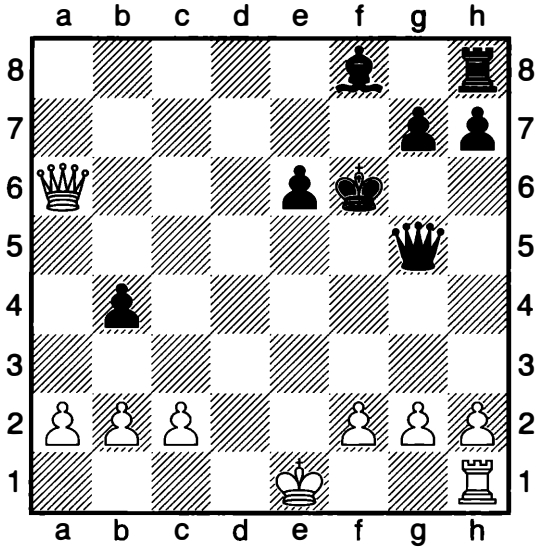
Marks



5. Black to Play

Move No.	WHITE	BLACK

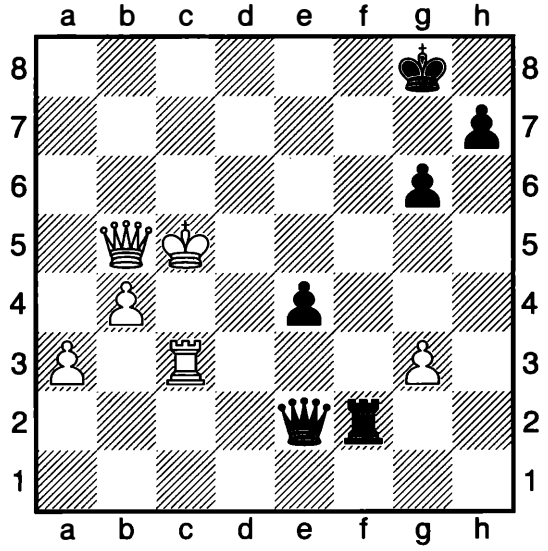
Marks



6. Black to Play

Move No.	WHITE	BLACK

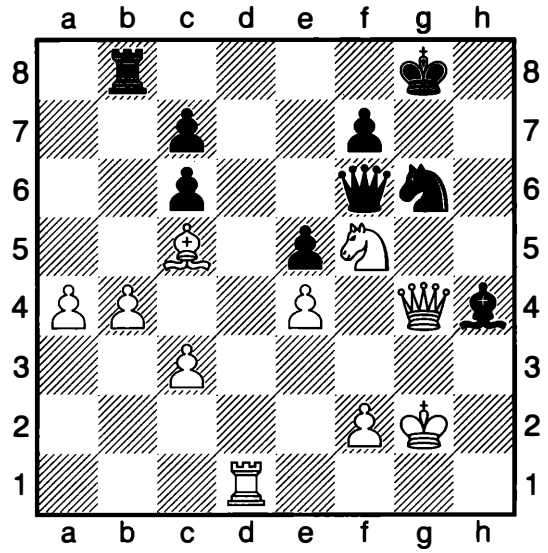
Marks



7. Black to Play

Move No.	WHITE	BLACK

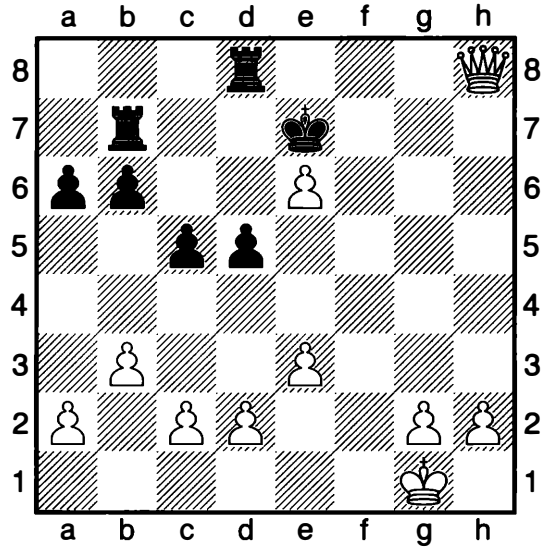
Marks



8. White to Play

Move No.	WHITE	BLACK

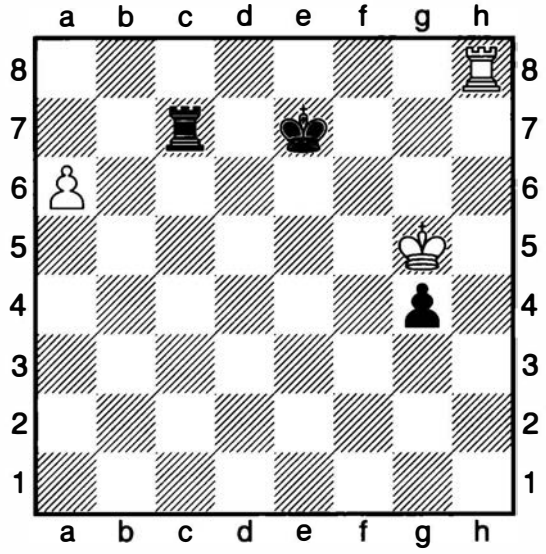
Marks



9. White to Play

Move No.	WHITE	BLACK

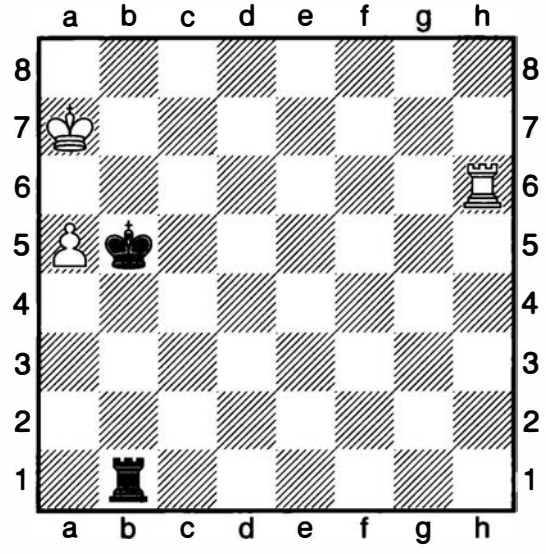
Marks



10. White to Play

Move No.	WHITE	BLACK

Marks



11. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	5	55						

Training Session 56
Back Rank

From today's session on 'Back Rank' I have been able to judge from your answers that of the tactics learnt so far; this is the easiest to understand. I am happy that you have successfully solved 6-problems on this theme within no time.

The task before you now is to consolidate by solving additional 20-problems wherein you would be looking for moves to exploit the 'Back Rank' weakness of the opponent.

Training Session 56: Back Rank

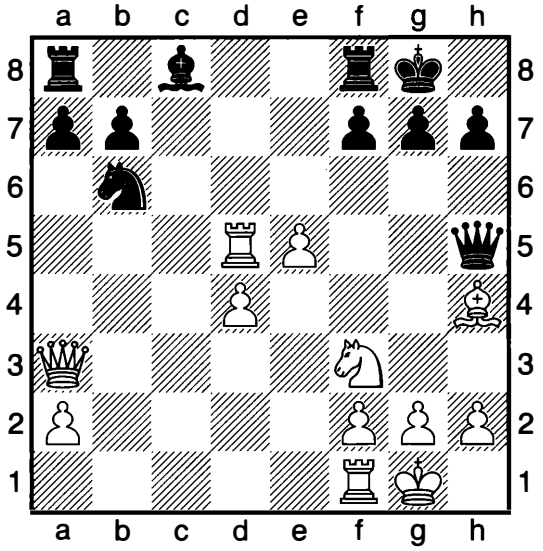
No. of Question: 20

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 100

Testing Method:

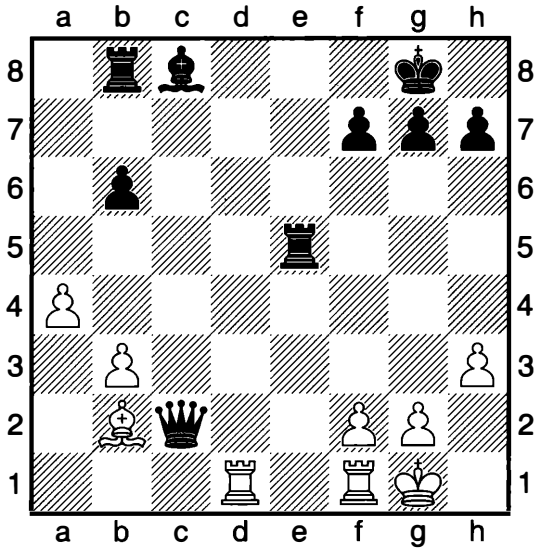
1. Find out the 'Key' move which creates a 'Back Rank' checkmate or threats.
2. Such move should help you in either inflicting checkmate or gain material as opponent is required to ward off the checkmating threat.
3. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
4. You are allowed to move the pieces only if you find it difficult to solve the problem.
5. Write down the solution in the space provided against the diagram.
6. If the position offers possibility of variations, do make a point to record the same.
7. Record your answer in the space provided against the problem.
8. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

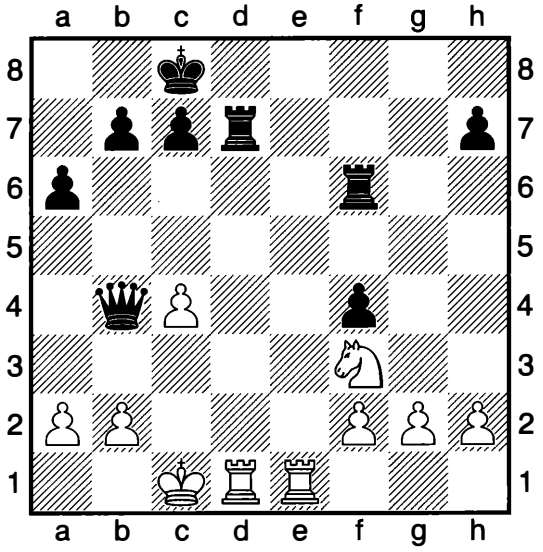
Marks



2. White to Play

Move No.	WHITE	BLACK

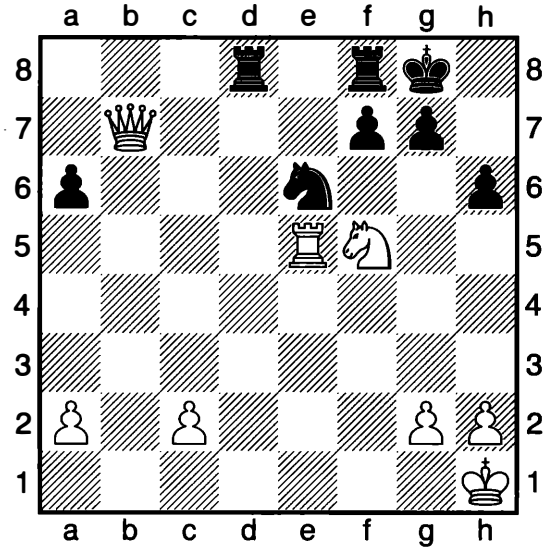
Marks



3. White to Play

Move No.	WHITE	BLACK

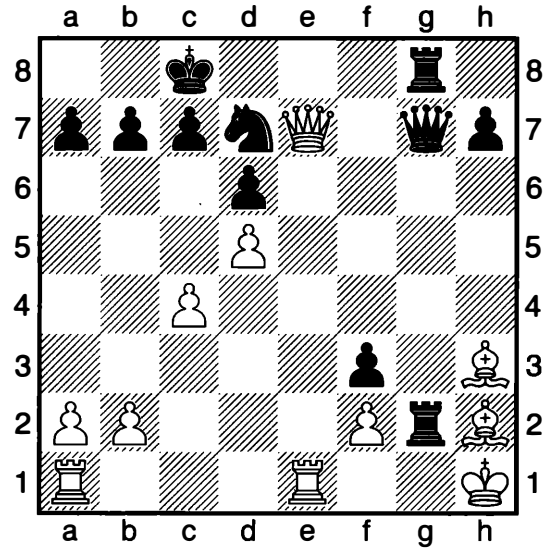
Marks



4. Black to Play

Move No.	WHITE	BLACK

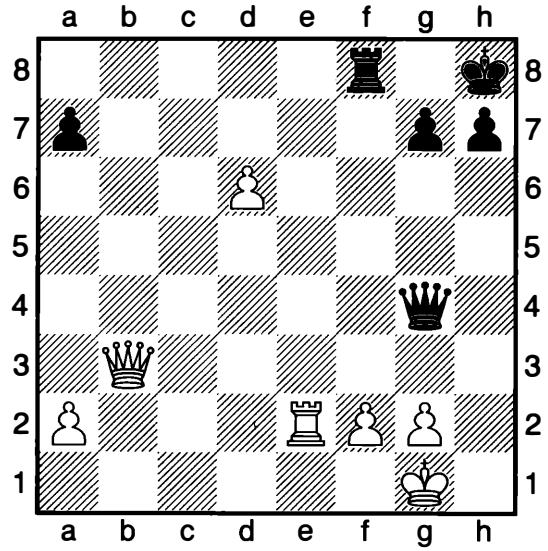
Marks



5. White to Play

Move No.	WHITE	BLACK

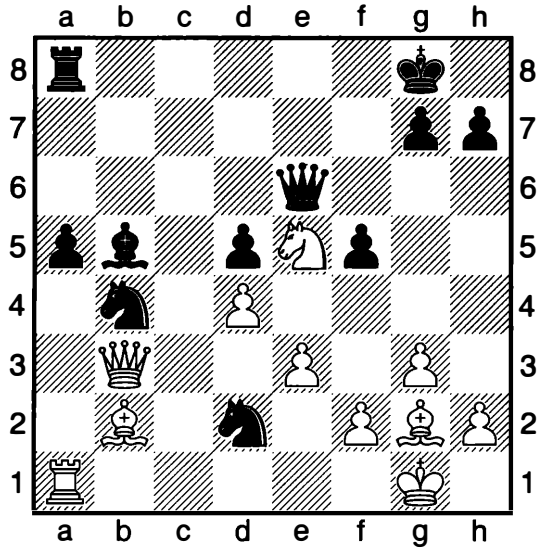
Marks



6. White to Play

Move No.	WHITE	BLACK

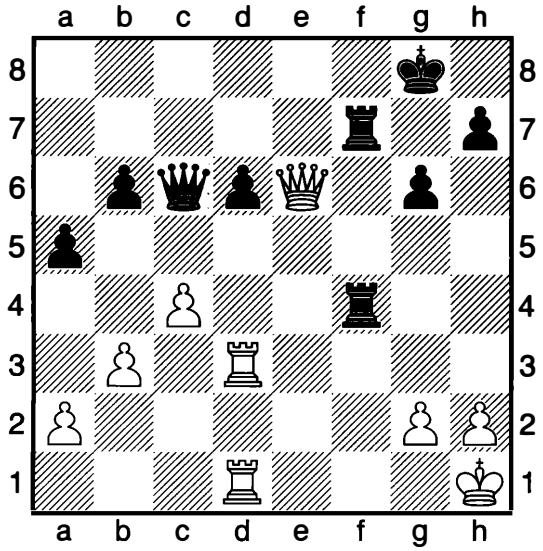
Marks



7. White to Play

Move No.	WHITE	BLACK

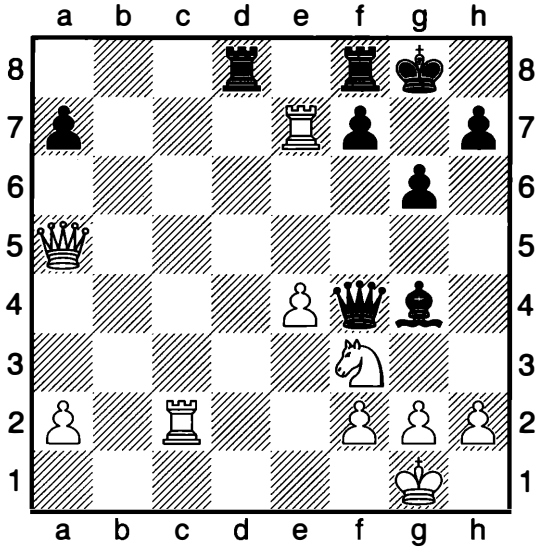
Marks



8. Black to Play

Move No.	WHITE	BLACK

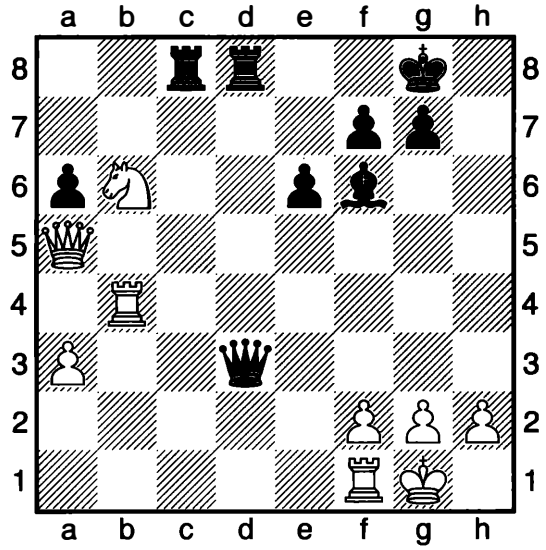
Marks



9. Black to Play

Move No.	WHITE	BLACK

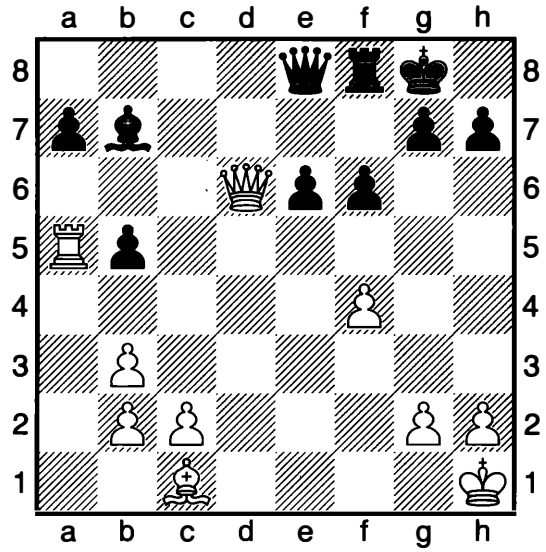
Marks



10. Black to Play

Move No.	WHITE	BLACK

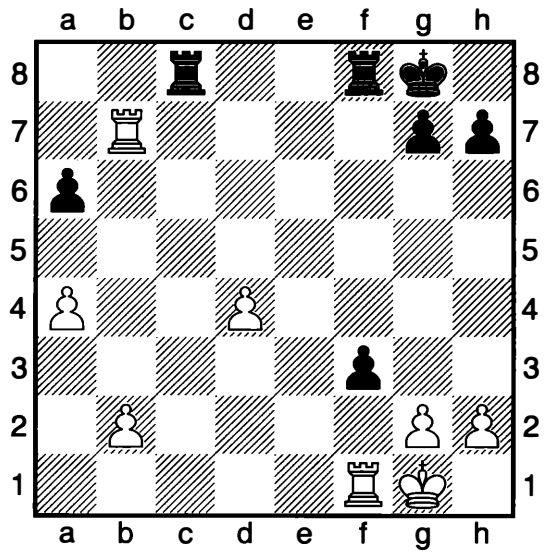
Marks



11. Black to Play

Move No.	WHITE	BLACK

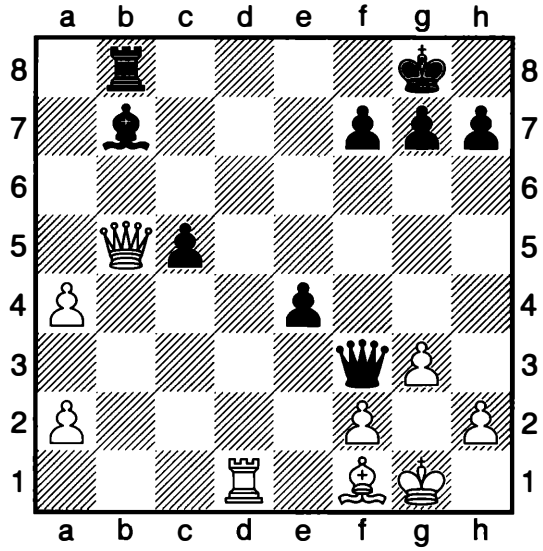
Marks



12. Black to Play

Move No.	WHITE	BLACK

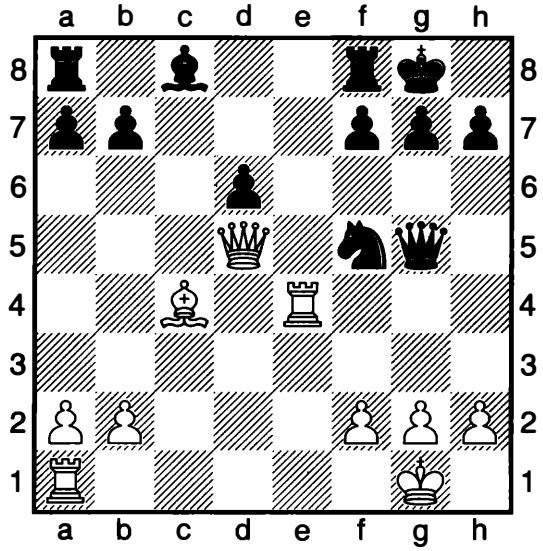
Marks



13. White to Play

Move No.	WHITE	BLACK

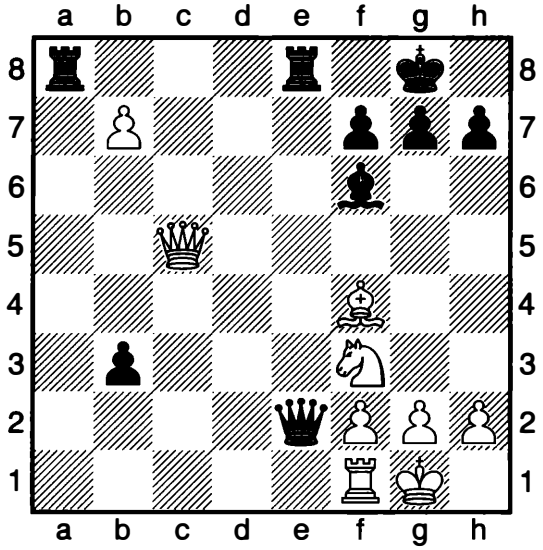
Marks



14. White to Play

Move No.	WHITE	BLACK

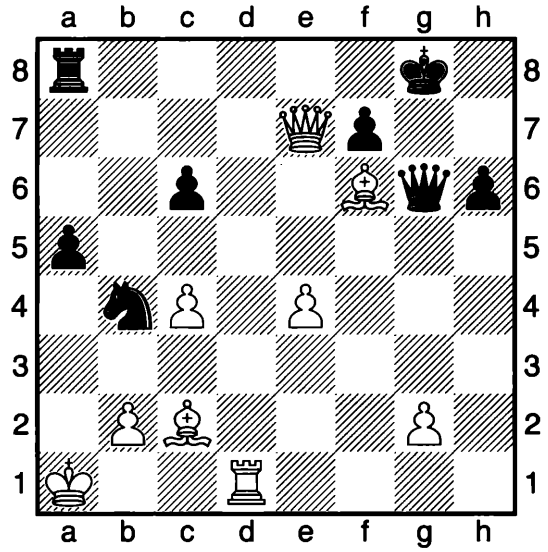
Marks



15. Black to Play

Move No.	WHITE	BLACK

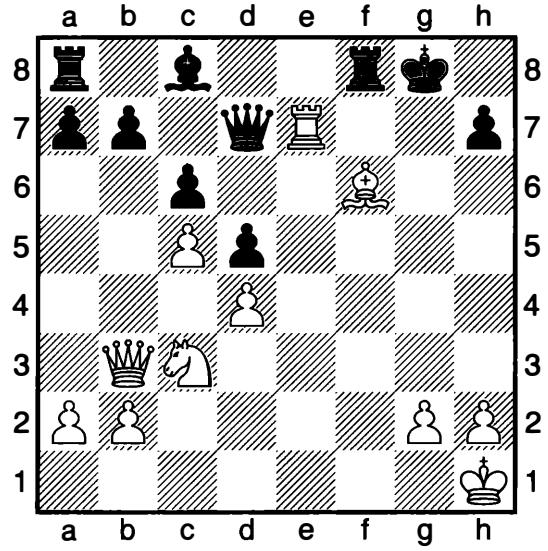
Marks



16. White to Play

Move No.	WHITE	BLACK

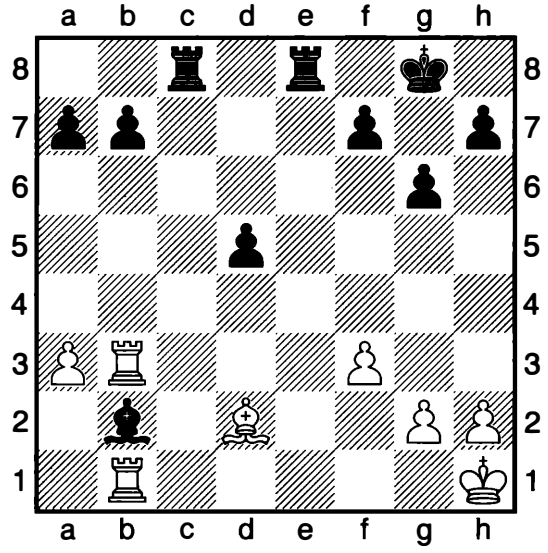
Marks



17. Black to Play

Move No.	WHITE	BLACK

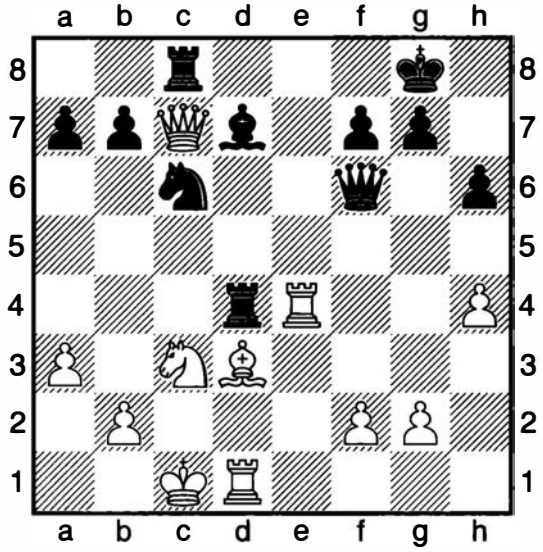
Marks



18. Black to Play

Move No.	WHITE	BLACK

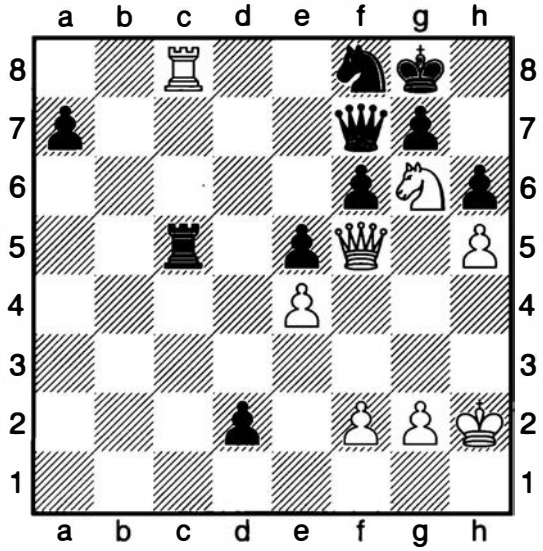
Marks



19. White to Play

Move No.	WHITE	BLACK

Marks



20. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 57
Discovered Attack

In this session we have learnt how to create 'Discovered Attack'. This attack is created by moving the 'in-between' chessman so that an attack is unleashed on opponent either through a Queen, Rook or Bishop. For tactic recognition purpose, you will find three pieces on the same line: two of the attacking side and one of the defender, the victim! I am happy that you have understood this tactic and have successfully solved 6-problems on this theme.

The task before you now is to consolidate by solving additional 20-problems wherein you would be looking for moves to create or set-up a 'Discovered Attack' on the opposing chessmen.

Training Session 57: Discovered Attack

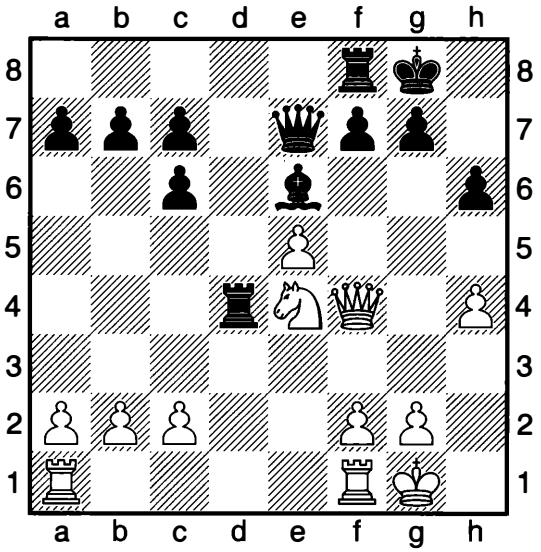
No. of Question: 20

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 100

Testing Method:

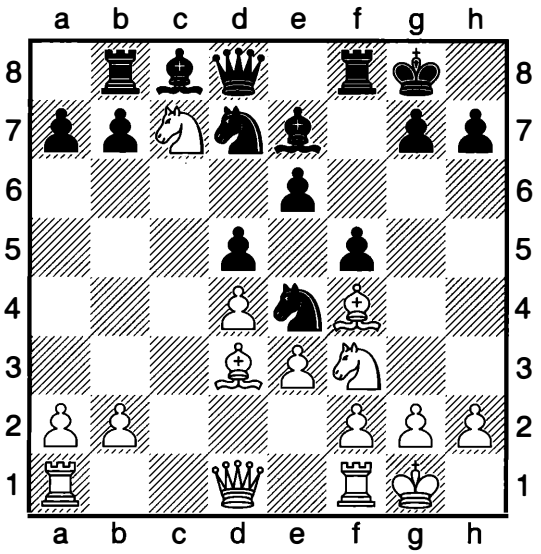
1. Find out the 'Key' move which creates or sets-up a 'Discovered Attack'.
2. Such move should help you in gaining material advantage or create deadly threats.
3. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
4. You are allowed to move the pieces only if you find it difficult to solve the problem.
5. Write down the solution in the space provided against the diagram.
6. If the position offers possibility of variations, do make a point to record the same.
7. Record your answer in the space provided against the problem.
8. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

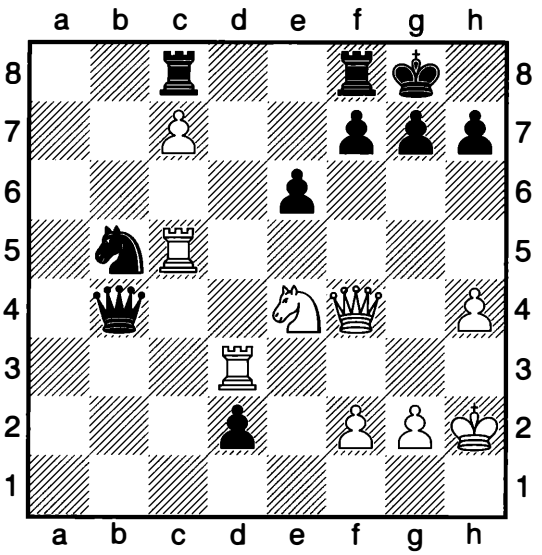
Marks



2. White to Play

Move No.	WHITE	BLACK

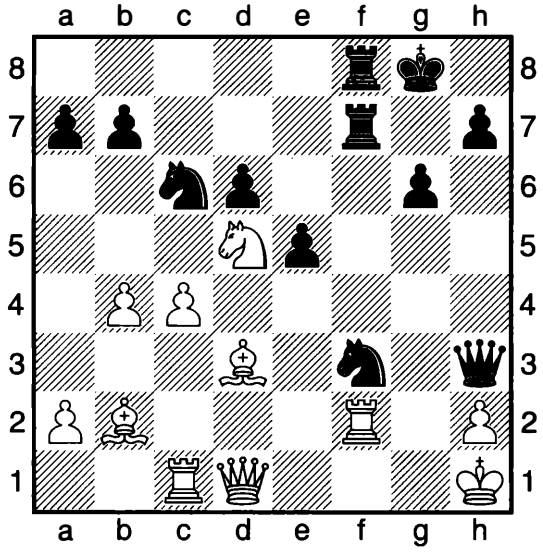
Marks



3. White to Play

Move No.	WHITE	BLACK

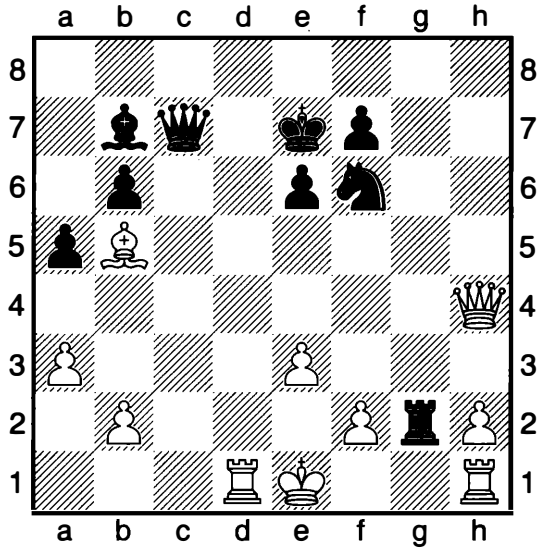
Marks



4. Black to Play

Move No.	WHITE	BLACK

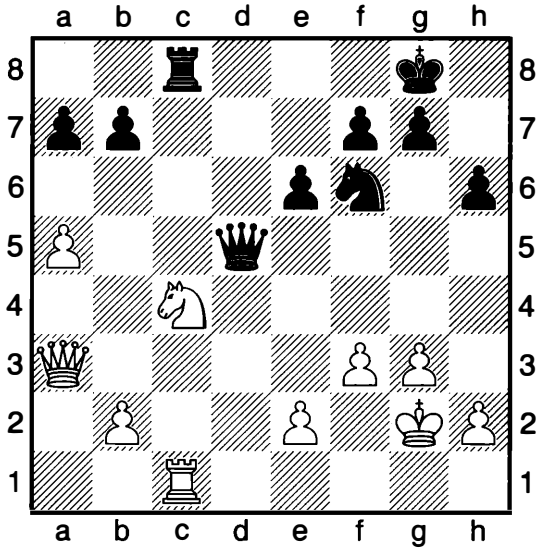
Marks



5. Black to Play

Move No.	WHITE	BLACK

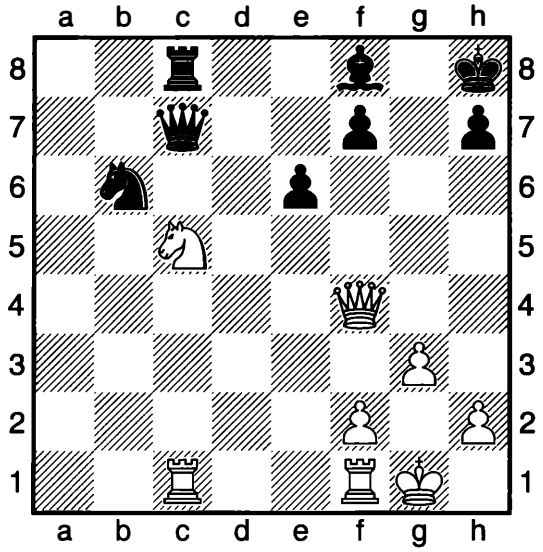
Marks



6. White to Play

Move No.	WHITE	BLACK

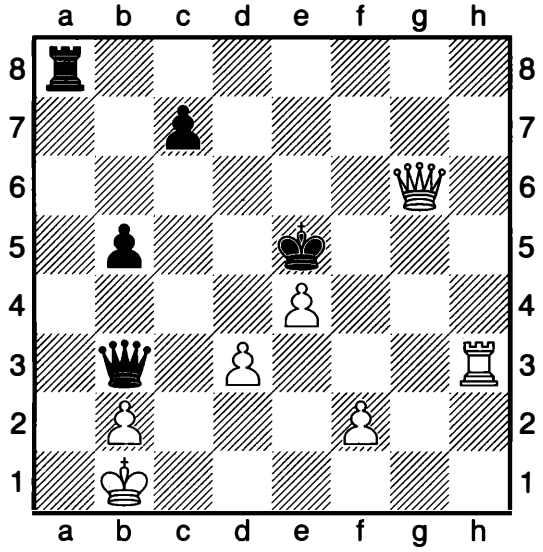
Marks



7. White to Play

Move No.	WHITE	BLACK

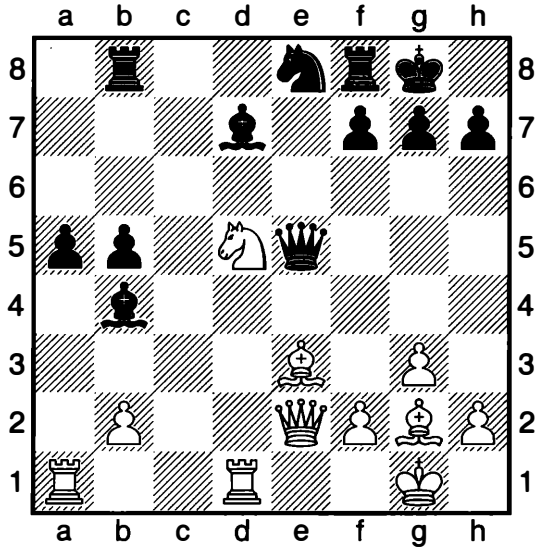
Marks



8. White to Play

Move No.	WHITE	BLACK

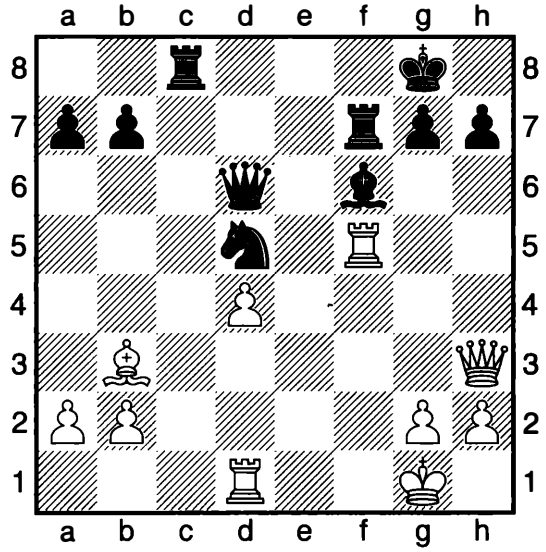
Marks



9. White to Play

Move No.	WHITE	BLACK

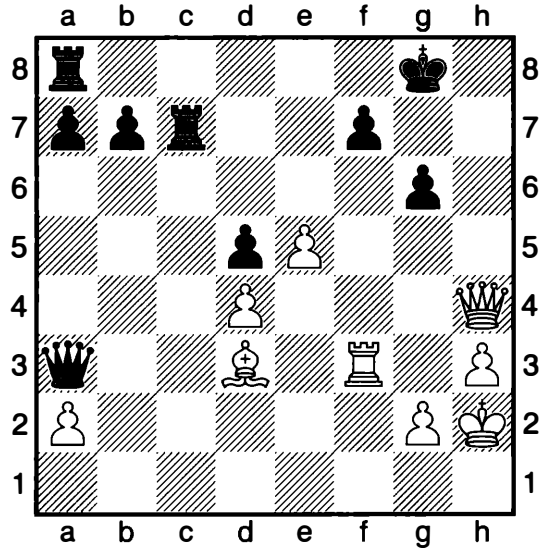
Marks



10. White to Play

Move No.	WHITE	BLACK

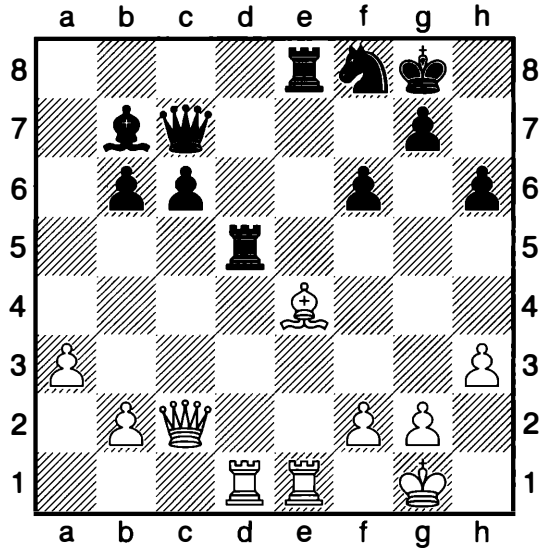
Marks



11. White to Play

Move No.	WHITE	BLACK

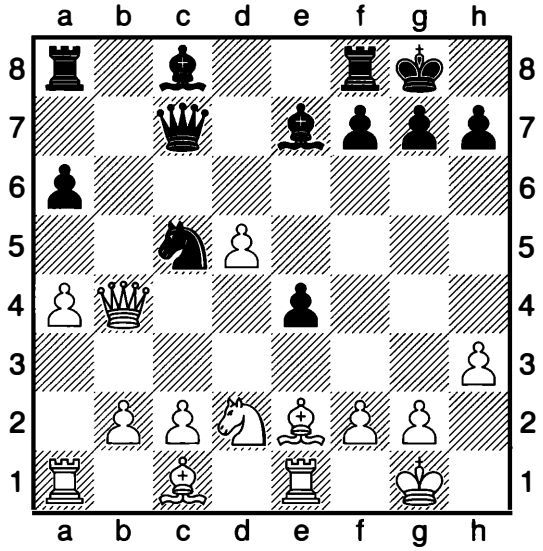
Marks



12. White to Play

Move No.	WHITE	BLACK

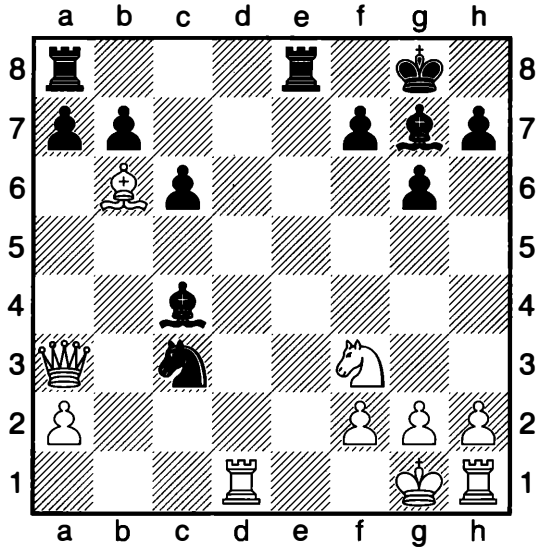
Marks



13. Black to Play

Move No.	WHITE	BLACK

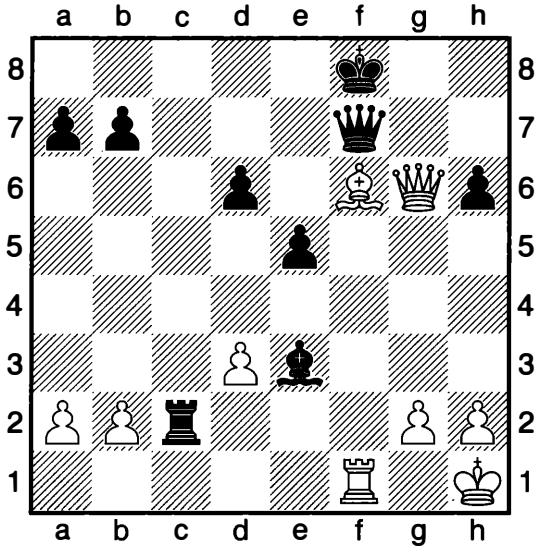
Marks



14. Black to Play

Move No.	WHITE	BLACK

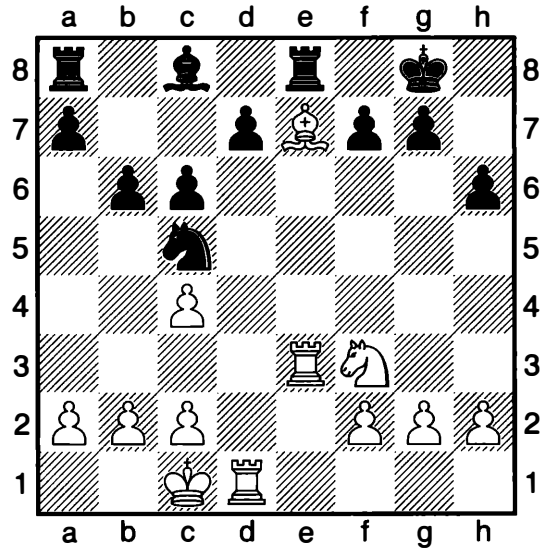
Marks



15. White to Play

Move No.	WHITE	BLACK

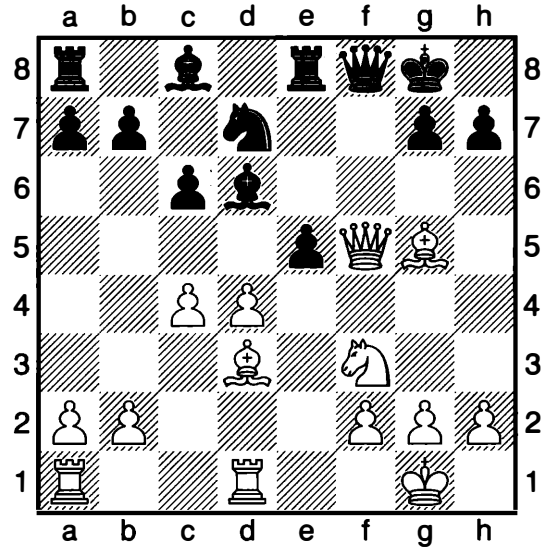
Marks



16. White to Play

Move No.	WHITE	BLACK

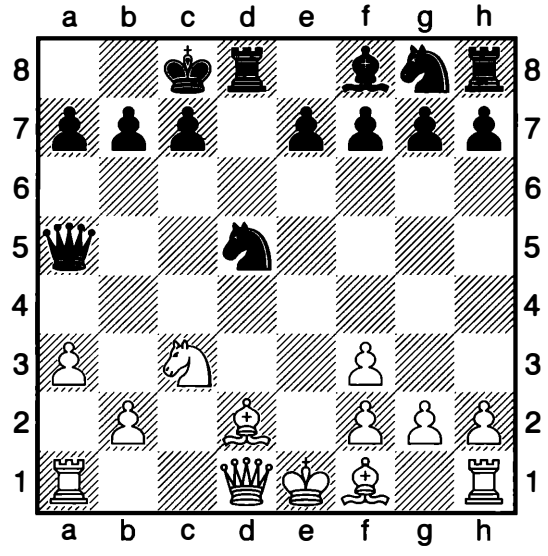
Marks



17. Black to Play

Move No.	WHITE	BLACK

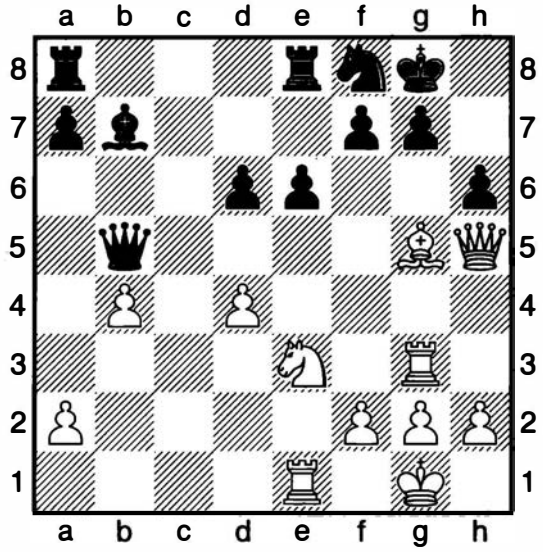
Marks



18. White to Play

Move No.	WHITE	BLACK

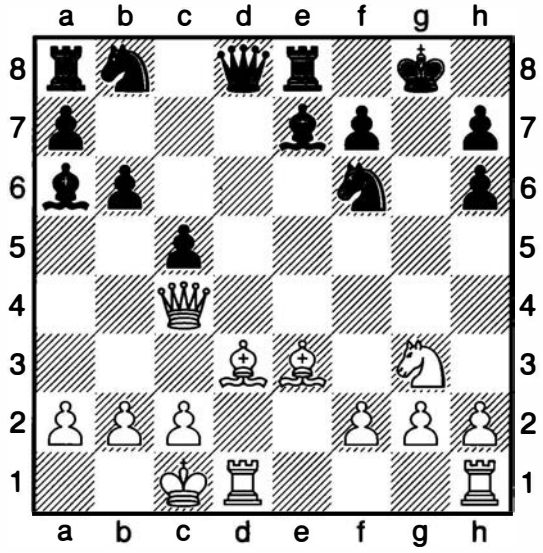
Marks



19. White to Play

Move No.	WHITE	BLACK

Marks



20. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 58
Discovered Check

This session is nothing but an extension of 'Discovered Attack' wherein the victim is none other than opponent's King!! From examples, presented before you we have learnt that 'Discovered Check' and its advanced version: 'Double Discovered Check' helps you in winning material. I am happy that you have understood the tactic of 'Discovered Check' and you have successfully solved 6-problems on this theme.

The task before you now is to consolidate by solving additional 20-problems wherein you would be looking for moves to create a Discovered Check' or 'Double Discovered Check' on the opposing King.

Training Session 58: Discovered Check

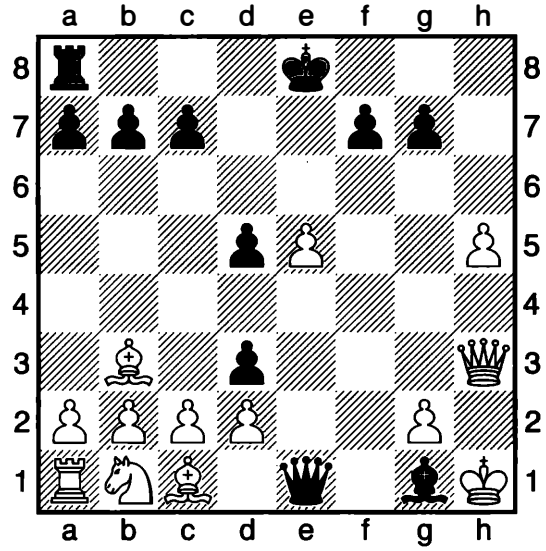
No. of Question: 20

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 100

Testing Method:

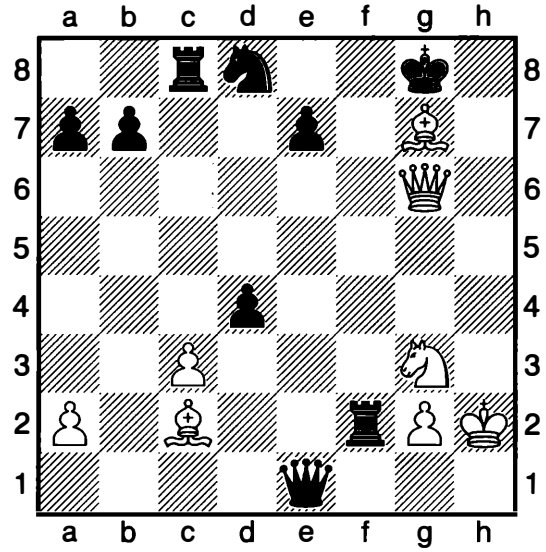
1. Find out the 'Key' move which creates a 'Discovered Check'.
2. Such move should help you in gaining material advantage or create more deadly threats.
3. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
4. You are allowed to move the pieces only if you find it difficult to solve the problem.
5. Write down the solution in the space provided against the diagram.
6. If the position offers possibility of variations, do make a point to record the same.
7. Record your answer in the space provided against the problem.
8. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. Black to Play

Move No.	WHITE	BLACK

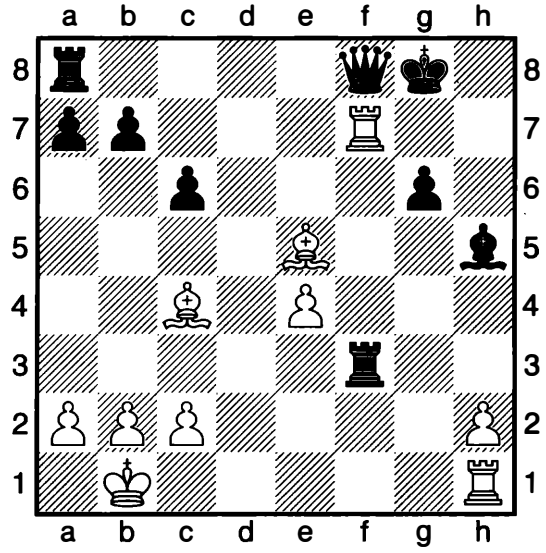
Marks



2. White to Play

Move No.	WHITE	BLACK

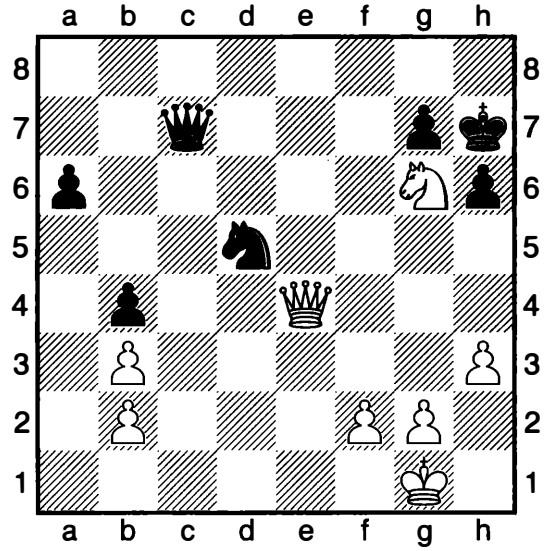
Marks



3. White to Play

Move No.	WHITE	BLACK

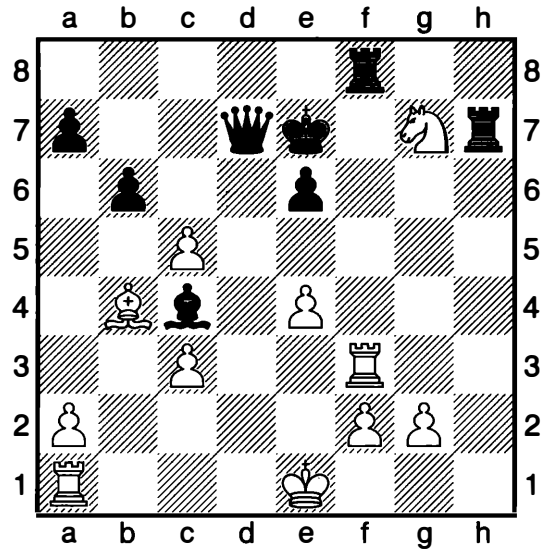
Marks



4. White to Play

Move No.	WHITE	BLACK

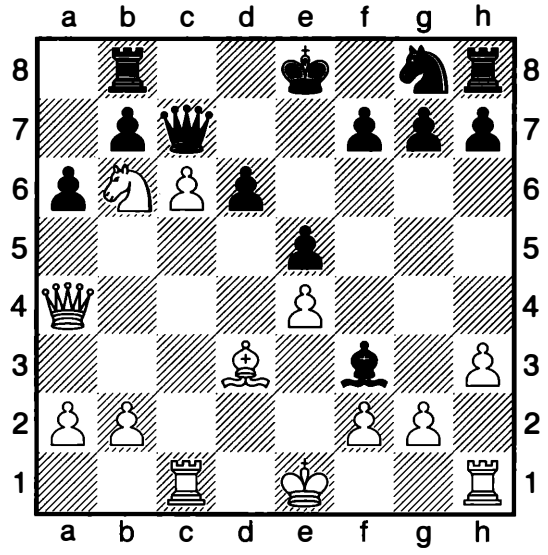
Marks



5. White to Play

Move No.	WHITE	BLACK

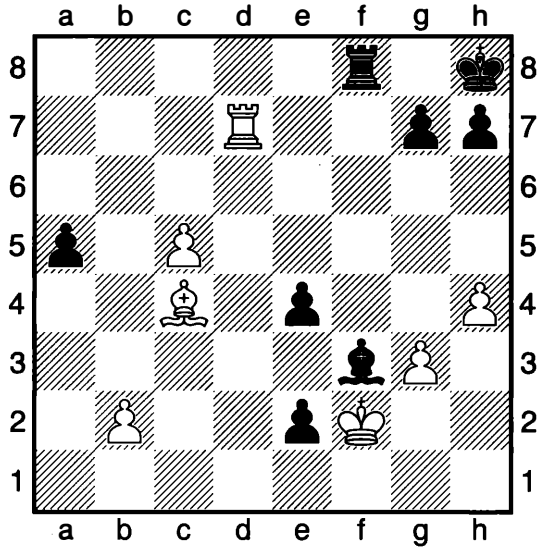
Marks



6. White to Play

Move No.	WHITE	BLACK

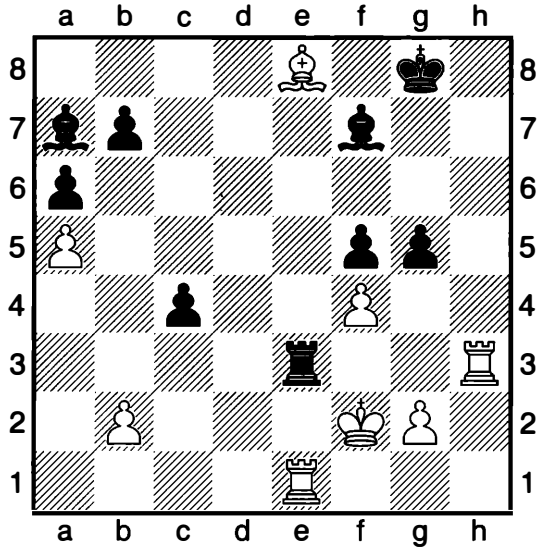
Marks



7. Black to Play

Move No.	WHITE	BLACK

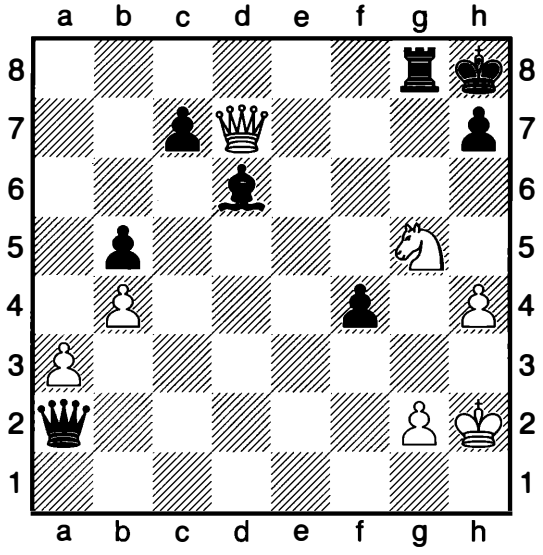
Marks



8. Black to Play

Move No.	WHITE	BLACK

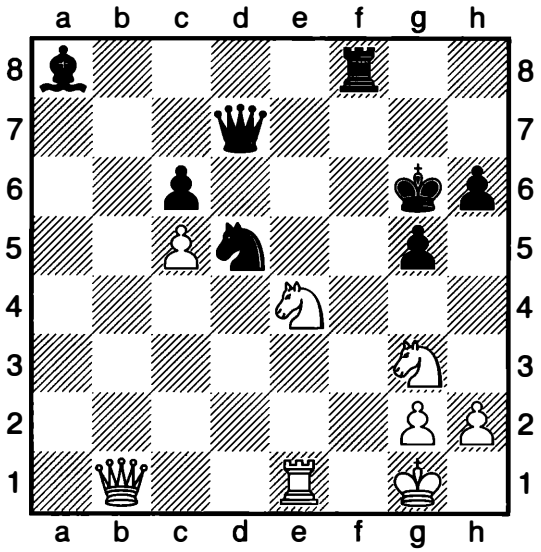
Marks



9. Black to Play

Move No.	WHITE	BLACK

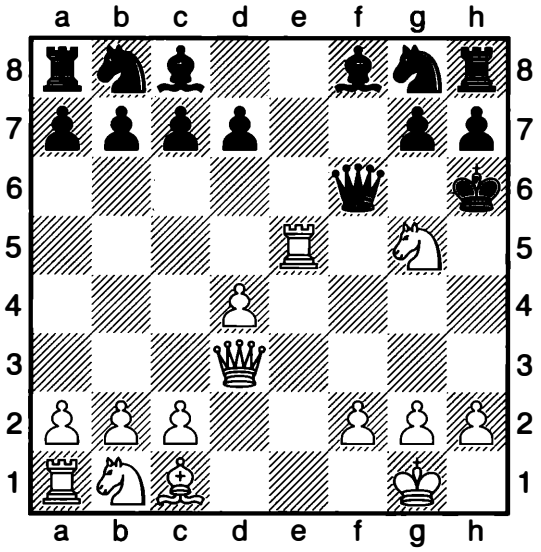
Marks



10. White to Play

Move No.	WHITE	BLACK

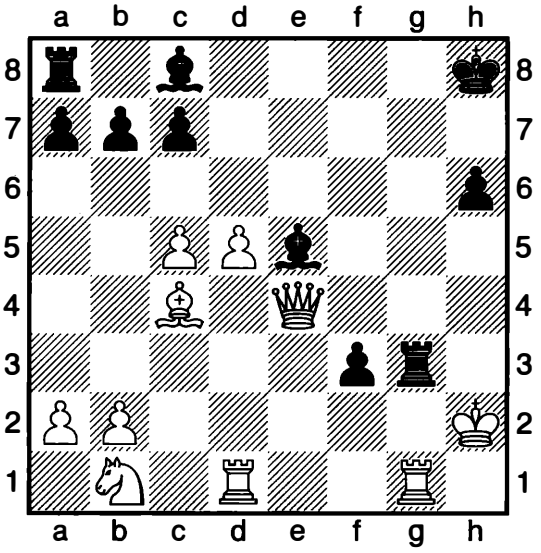
Marks



11. White to Play

Move No.	WHITE	BLACK

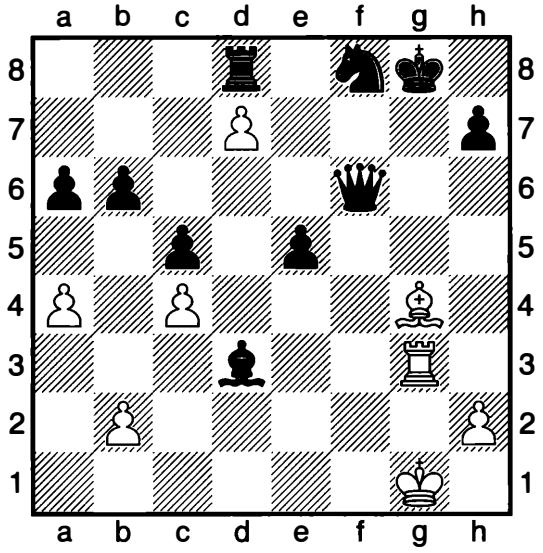
Marks



12. Black to Play

Move No.	WHITE	BLACK

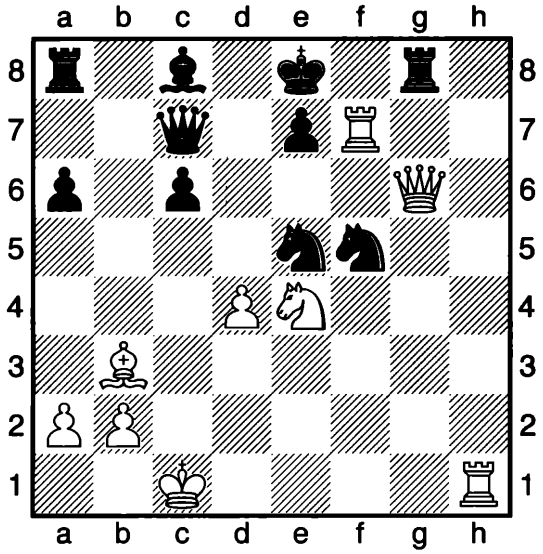
Marks



13. White to Play

Move No.	WHITE	BLACK

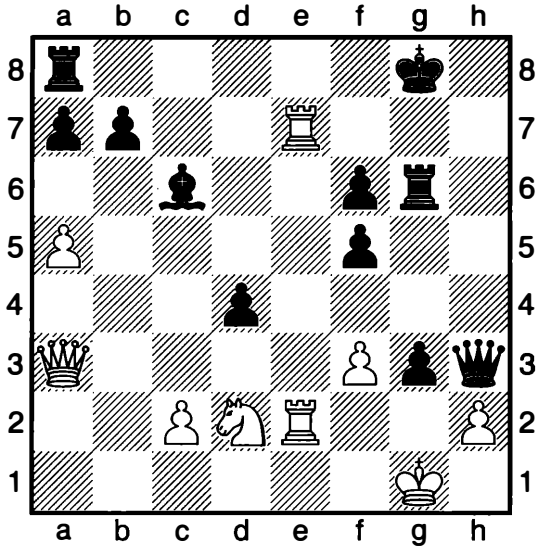
Marks



14. White to Play

Move No.	WHITE	BLACK

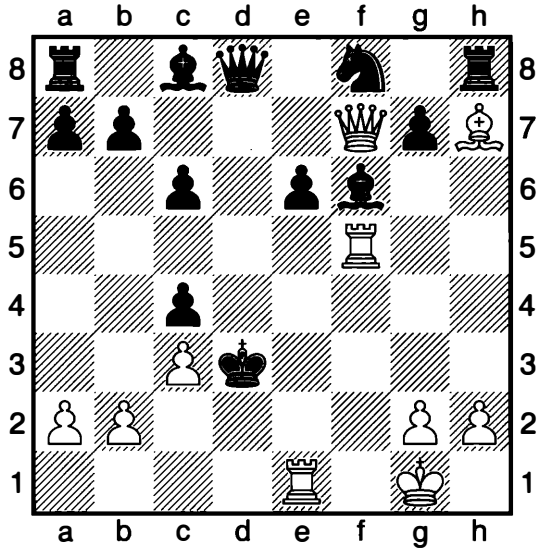
Marks



15. Black to Play

Move No.	WHITE	BLACK

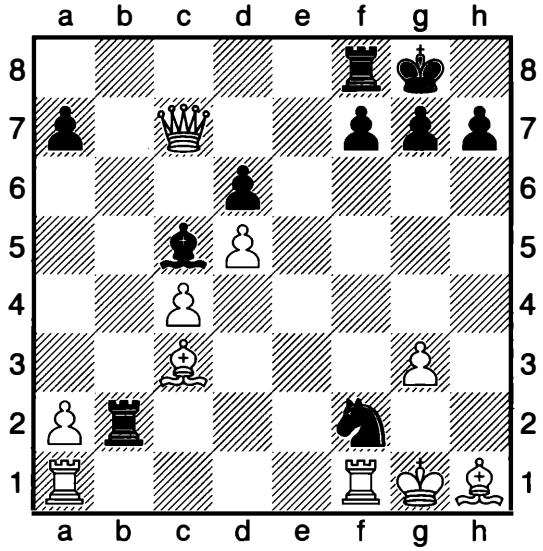
Marks



16. White to Play

Move No.	WHITE	BLACK

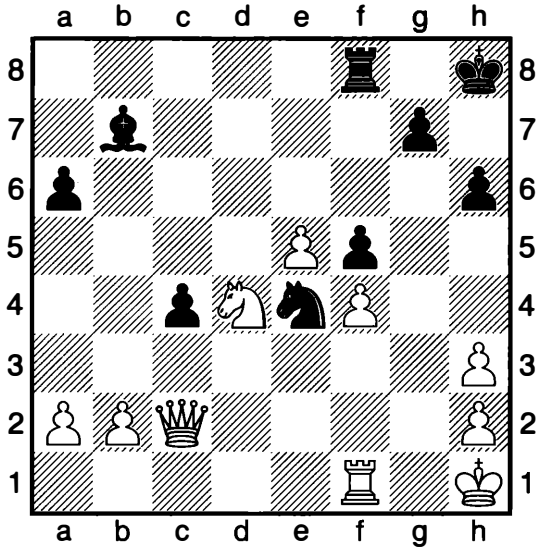
Marks



17. Black to Play

Move No.	WHITE	BLACK

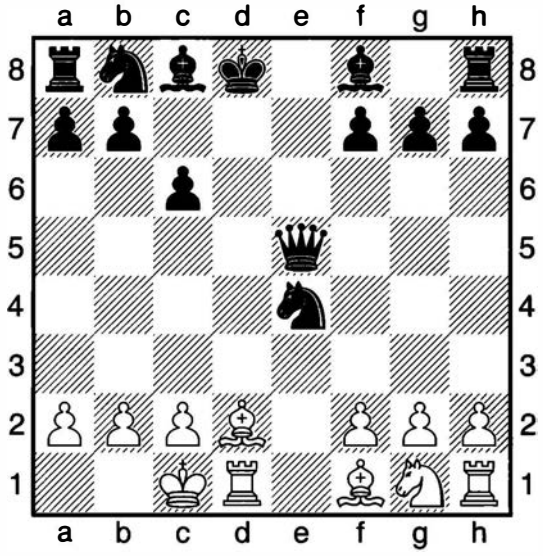
Marks



18. Black to Play

Move No.	WHITE	BLACK

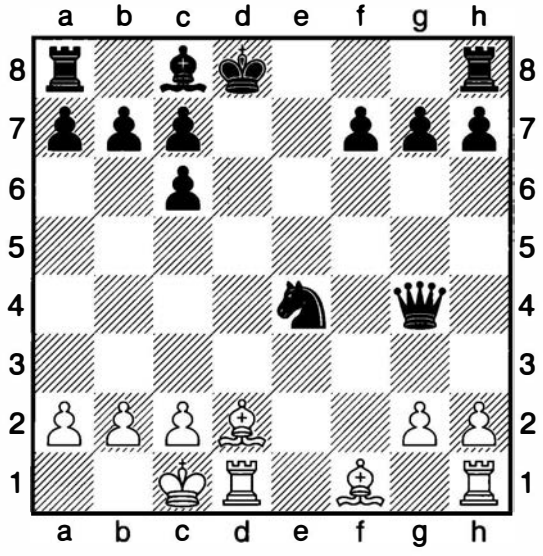
Marks



19. White to Play

Move No.	WHITE	BLACK

Marks



20. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
20	5	100						

Training Session 59
Destroying the Defender

In today session we have learnt the technique of 'Defence Elimination' or 'Destroying the Defender'. The piece defending another of its chessman or an important square is called the 'Defender' and, as such, the idea of winning material or gaining control of an important square by 'Destroying the Defender' becomes easy to understand. I am happy that you have understood the tactic of 'Destroying the Defender' and you have successfully solved 6-problems on this theme.

The task before you now is to consolidate by solving additional 11-problems wherein you would be looking for moves to destroy opponent's defender.

Training Session 59: Destroying the Defender

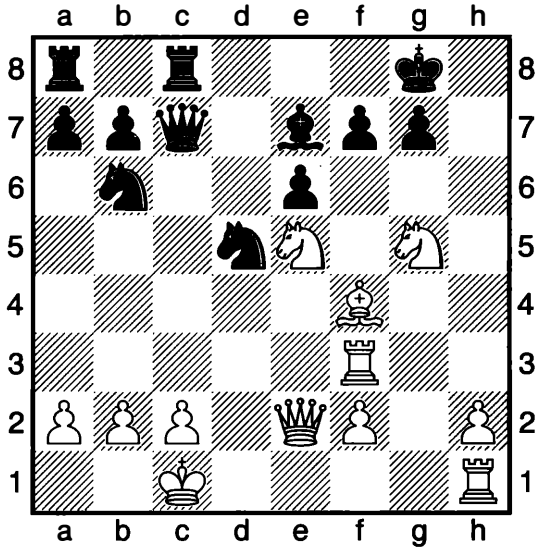
No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

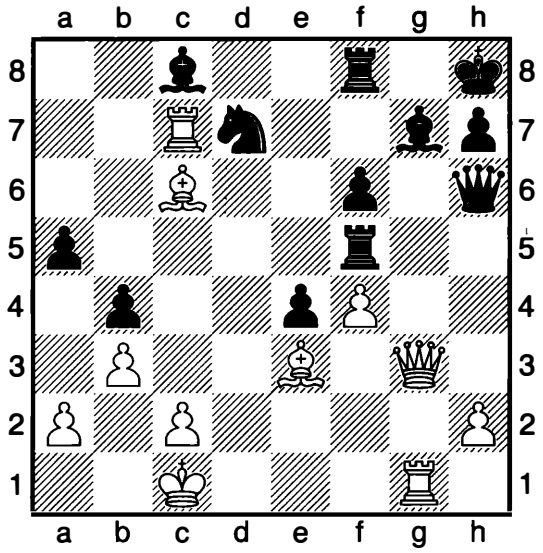
1. Find out the 'Key' move which 'Destroys the Defender'. Such move should help you in gaining material advantage or create more deadly threats.
2. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
3. You are allowed to move the pieces only if you find it difficult to solve the problem.
4. Write down the solution in the space provided against the diagram.
5. If the position offers possibility of variations, do make a point to record the same.
6. Record your answer in the space provided against the problem.
7. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. Black to Play

Move No.	WHITE	BLACK

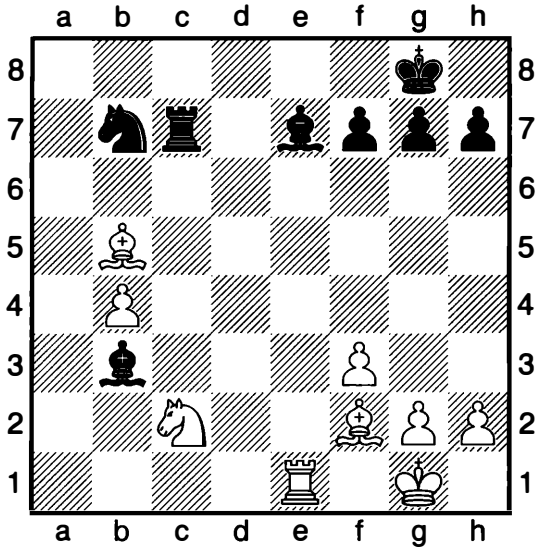
Marks



2. White to Play

Move No.	WHITE	BLACK

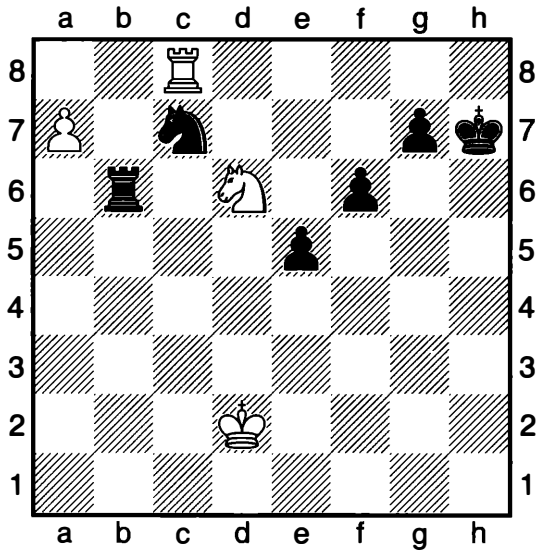
Marks



3. White to Play

Move No.	WHITE	BLACK

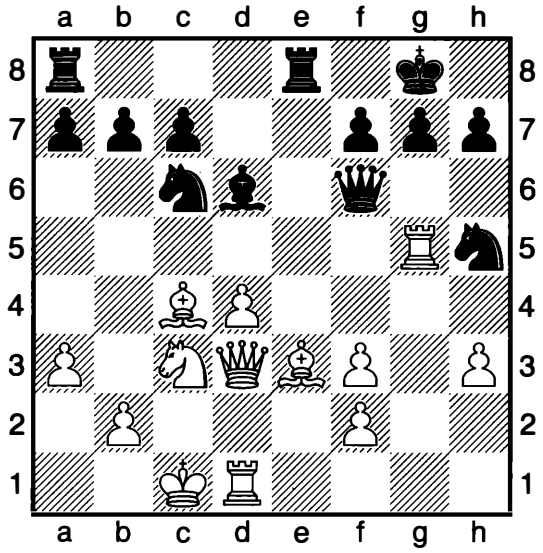
Marks



4. White to Play

Move No.	WHITE	BLACK

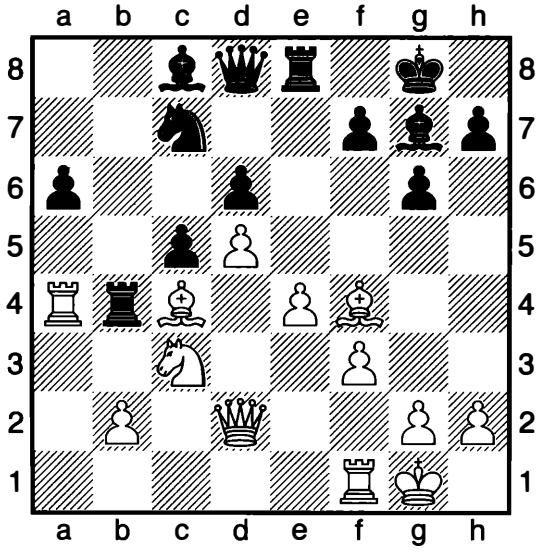
Marks



5. Black to Play

Move No.	WHITE	BLACK

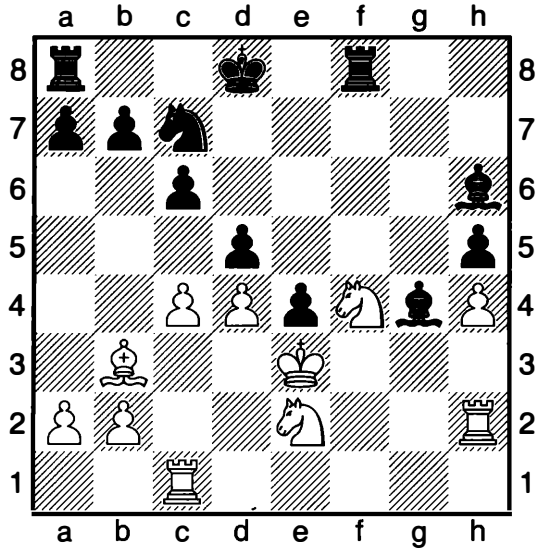
Marks



6. Black to Play

Move No.	WHITE	BLACK

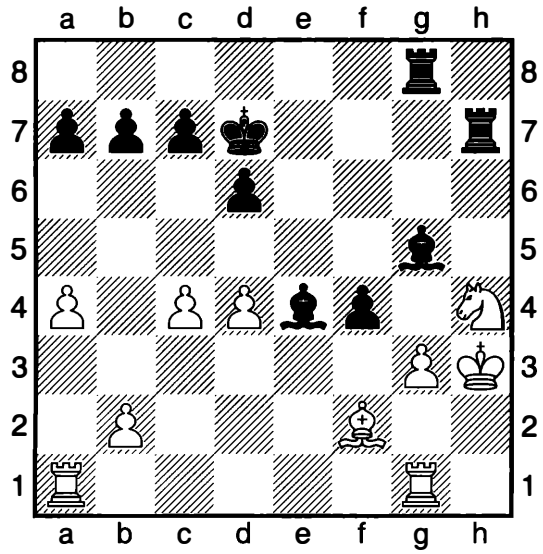
Marks



7. Black to Play

Move No.	WHITE	BLACK

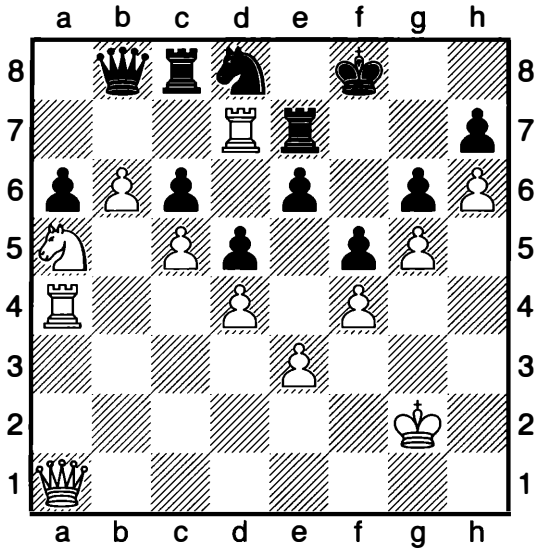
Marks



8. Black to Play

Move No.	WHITE	BLACK

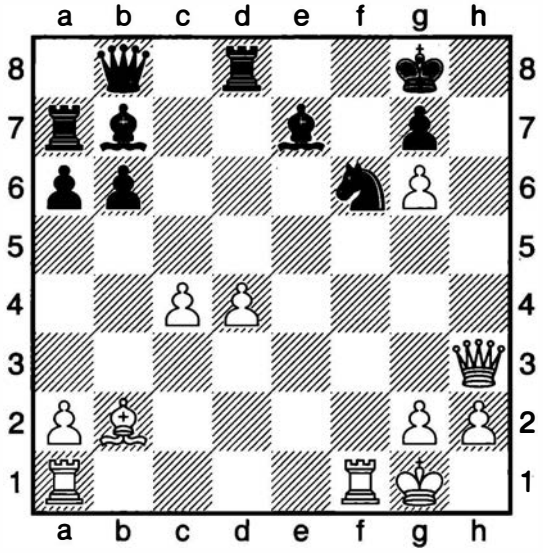
Marks



9. White to Play

Move No.	WHITE	BLACK

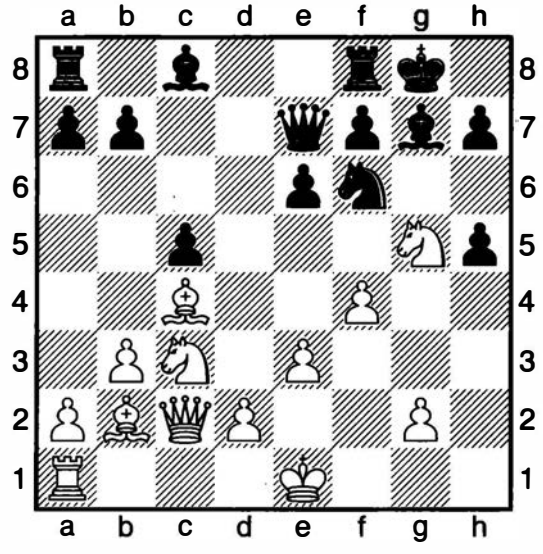
Marks



10. White to Play

Move No.	WHITE	BLACK

Marks



11. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	5	55						

Training Session 60
Learn to Calculate

One of the requirements to become a very good chess player is the ability to calculate a good number of variations quickly and perfectly.

We shall try to develop this ability by learning to calculate from a given 'Candidate Move' (the term coined by the legendary GM & trainer Alexander Kotov from Russia).

The 'Candidate Move' given against each of the 8-positions happens to be the 'Key' move, which decided the game. Let us see whether you are able to get the variation/s right!

Training Session 60: Learn to Calculate

No. of Question: 10

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 50

Testing Method:

1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.

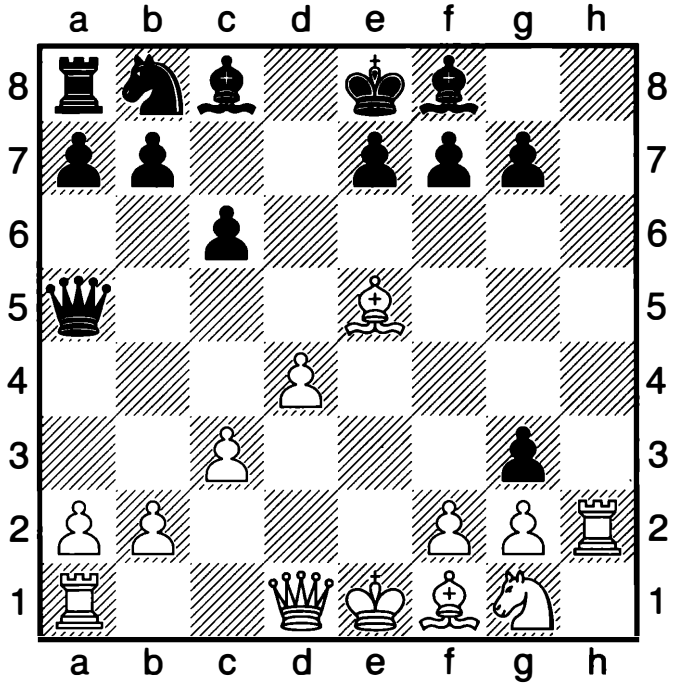
2. You are allowed to move the pieces only if you find it difficult to solve the problem.

3. Write down the solution in the space provided against the diagram.

4. If the position offers possibility of variations, do make a point to record the same.

5. Record your answer in the space provided against the problem.

6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.

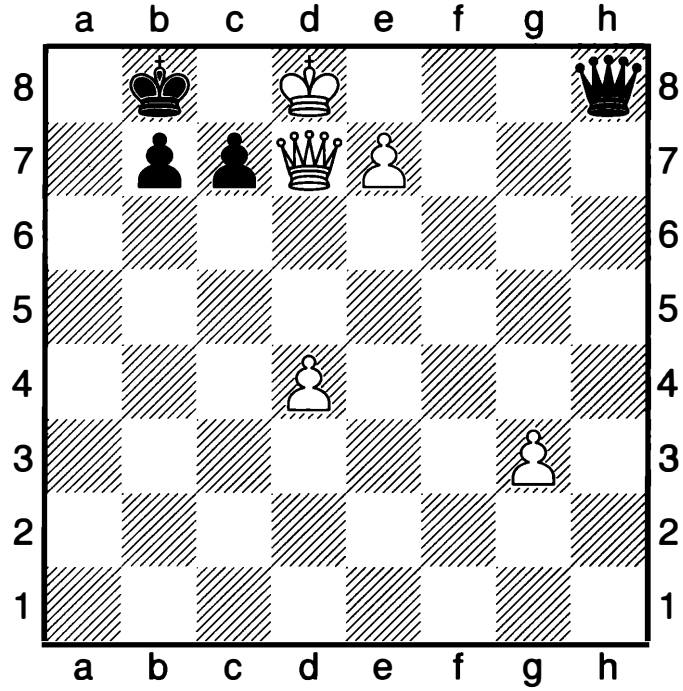


1. Black to Play

Calculate **1. ... Qxe5+** for 3-moves.

Move No.	WHITE	BLACK

Marks

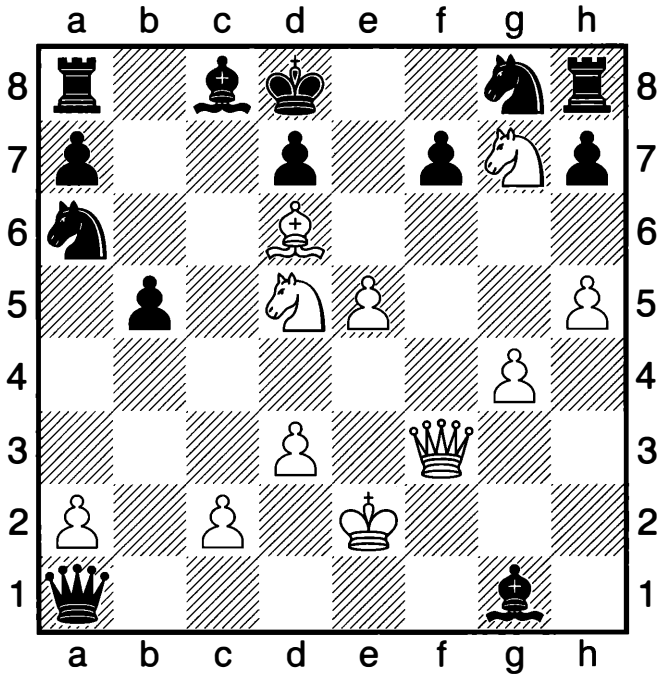


2. White to Play
e8=?

What should White Promote?

Move No.	WHITE	BLACK

Marks



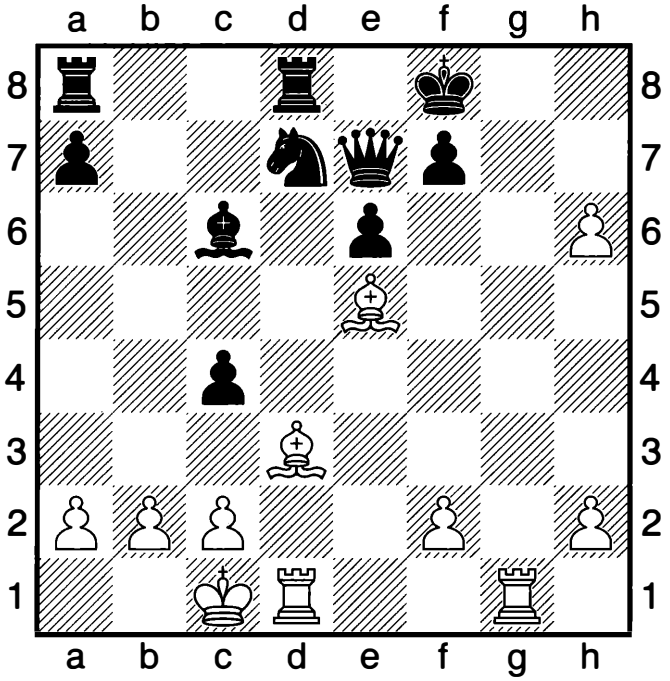
Marks

3. White to Play

Calculate two variations for White's **1.Qf6+.**

Move No.	WHITE	BLACK

Move No.	WHITE	BLACK

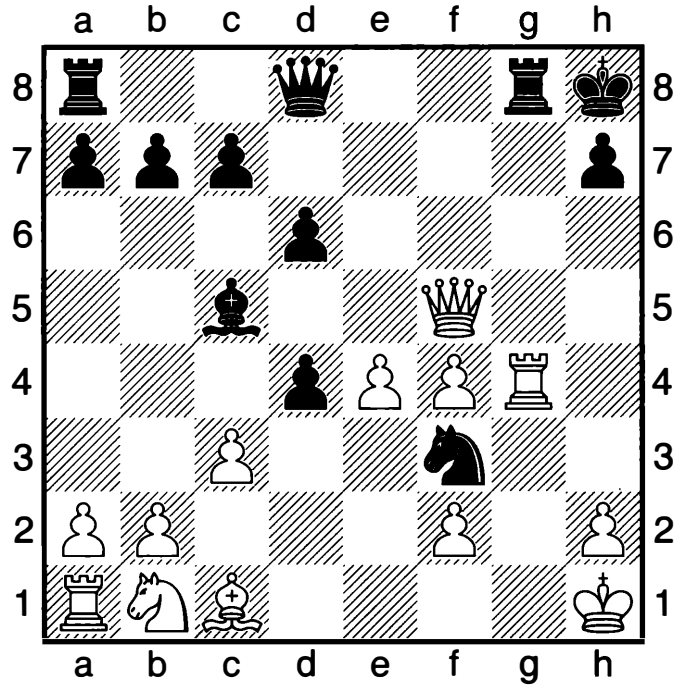


Marks

4. White to Play

Calculate a 3-move forcing variation after **1.Rg8+.**

Move No.	WHITE	BLACK



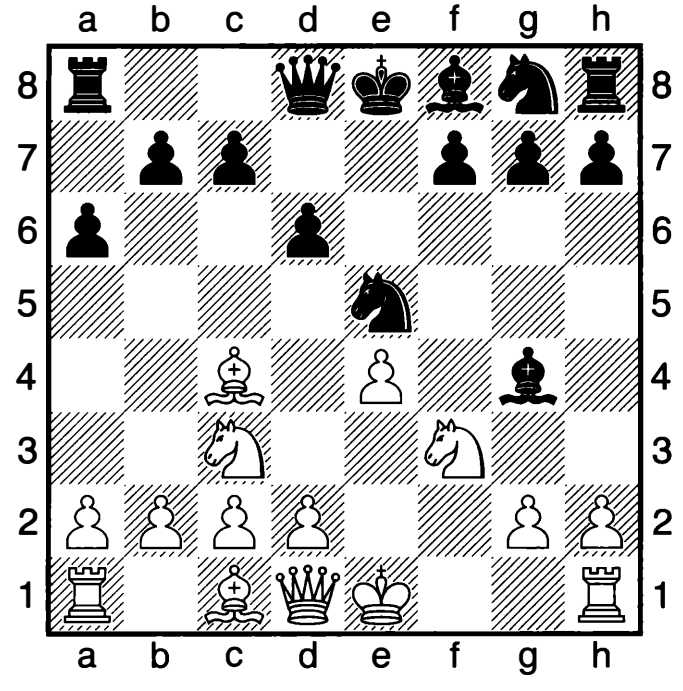
Marks

5. Black to Play

Calculate two variations for Black's stunning **1. ... Qh4!!**

Move No.	WHITE	BLACK

Move No.	WHITE	BLACK



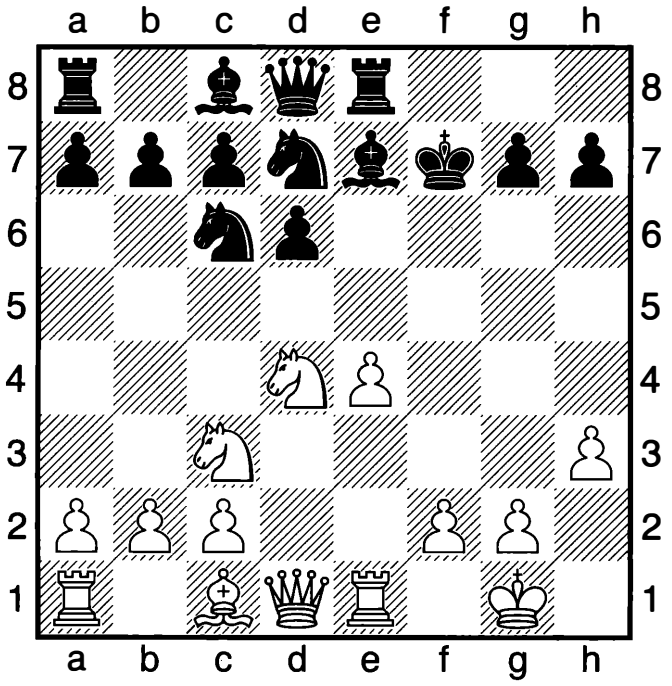
Marks

6. White to Play

Calculate 2-variations for White's **1.Nxe5**

Move No.	WHITE	BLACK

Move No.	WHITE	BLACK

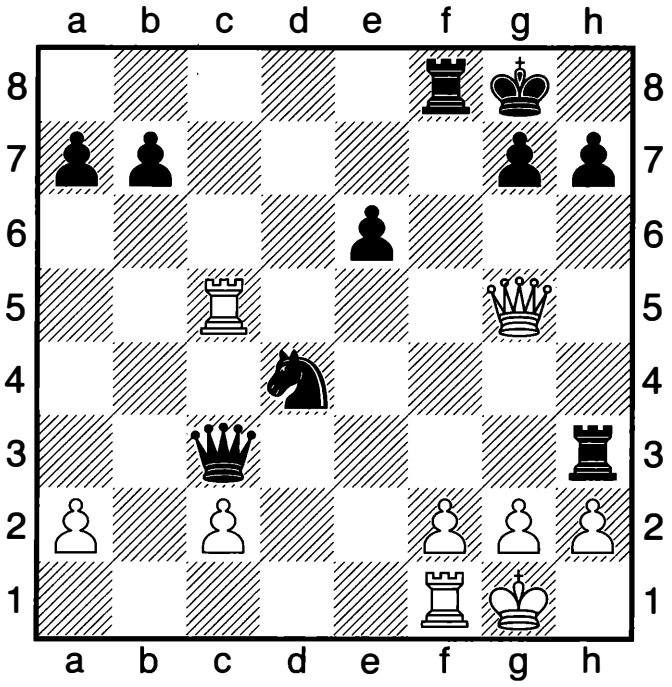


7. White to Play

Calculate White's **1.Ne6**.

Move No.	WHITE	BLACK

Marks



8. Black to Play

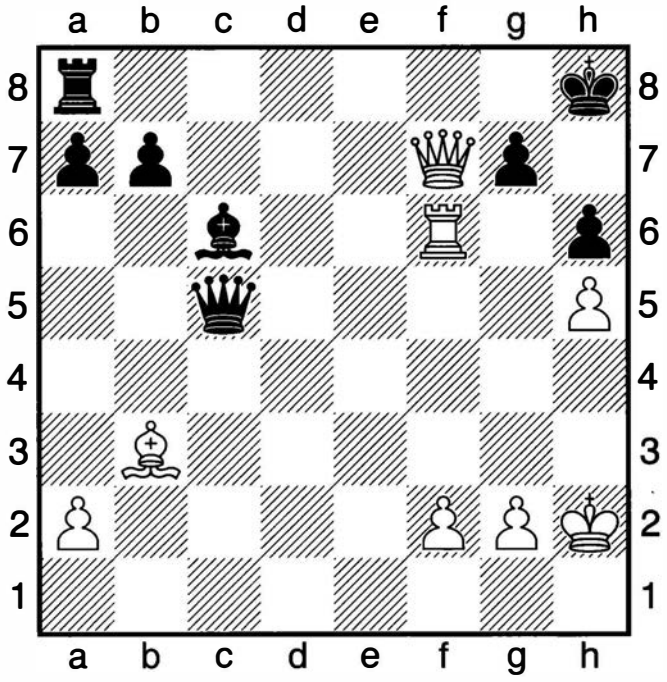
Calculate 3-variations for Black's **1. ... Qg3**.

Move No.	WHITE	BLACK

Move No.	WHITE	BLACK

Move No.	WHITE	BLACK

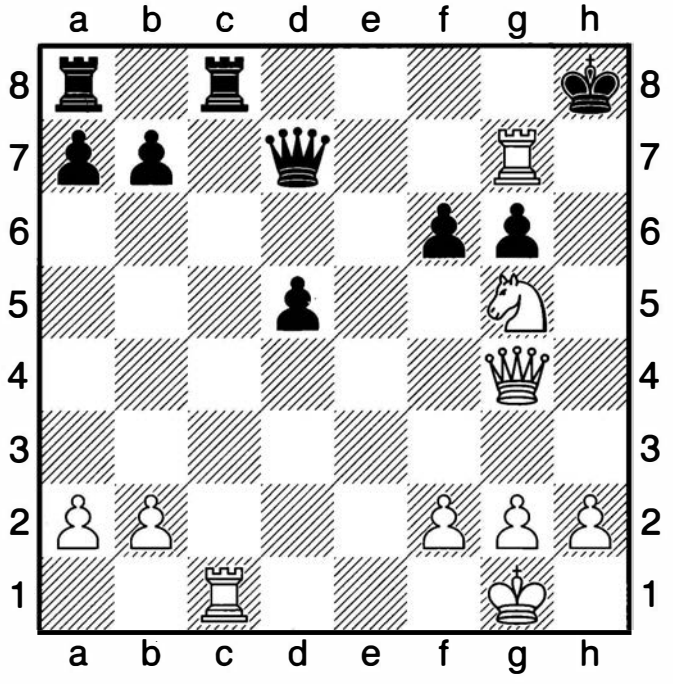
Marks



9. White to Play

Calculate White's **1.Rxh6+** for 4-moves.

Move No.	WHITE	BLACK



10. White to Play

Calculate White's **1.Qh4+** for 9-moves till Checkmate

Clue: Zig-Zag Queen moves!

Move No.	WHITE	BLACK

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
10	5	50						

Training Session 61 - 72
Training Games

I hope that you must have enjoyed your sessions of playing 24 training games in the previous Chess course. In continuation, you will be playing 24-games with the same symmetrical opening (1.e4 e5). However, in this session I have introduced 'Gambit' lines in the opening wherein one side goes for a sacrifice (usually a Pawn) to gain an advantage in space and development.

Such lines are bound to give more joy and fun, to the players and, I am sanguine that such opening ideas will help you in developing as a very good chess player.

However, before you take a plunge, a word of caution & an advice (as usual!) at this stage:

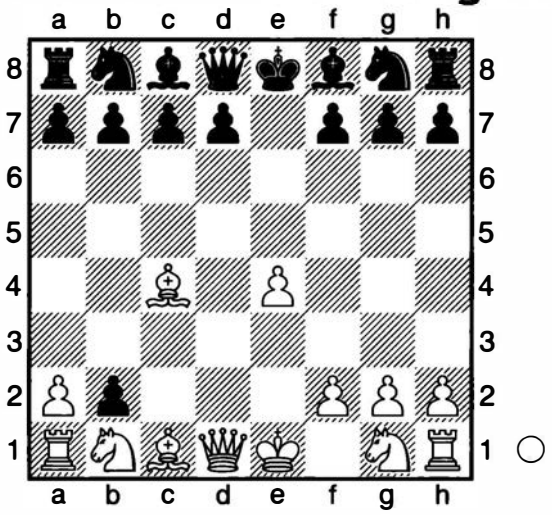
1. Do not attempt to memorize & play 'Book' Openings.
2. Try to develop your natural playing ability.
3. In this beginning stage of your learning, try to play aggressive and attacking Chess.
4. Try to defend bad positions.
5. Please go through these games again so that you can identify your strong and weak points in the game.

In keeping with the above, you are required to play 24-training games in this level of Chess Course. The basic Points to be remembered are:

1. These 24-games are structured and are to be played over 12-sessions (2-games in each session & with colour reversed).
2. You are required to compulsorily record the game in the score-sheet provided against each of the game.
3. At the end of each session, you are required to handover the workbook to your trainer for analysis.
4. The trainer will analyse the game till 20-moves and will allot marks as per the scoring pattern detailed below.
5. The basic idea is make you aware of the mistakes committed by you in the early stages of the game.
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 61 - Training Game 13



White to play from this position:

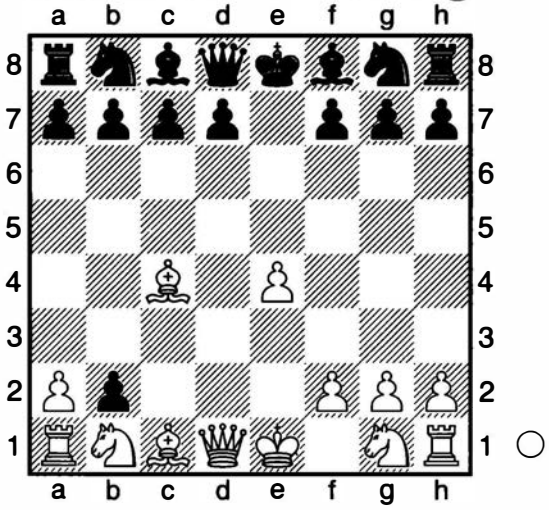
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	d4	exd4	22		
3	c3	dxc3	23		
4	Bc4	cxb2	24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 61 - Training Game 13a



White to play from this position:

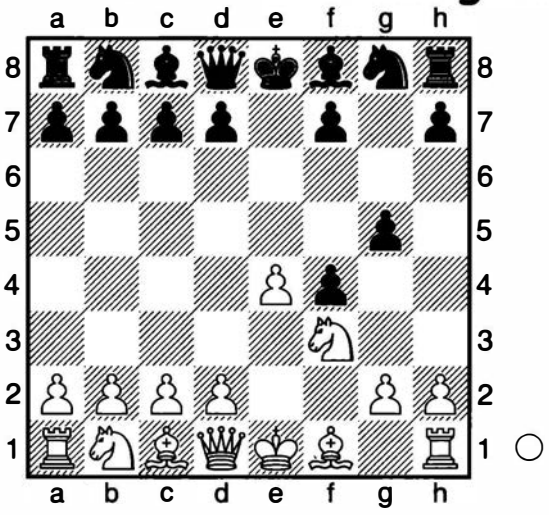
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	d4	exd4	22		
3	c3	dxc3	23		
4	Bc4	cxb2	24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 62 - Training Game 14



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

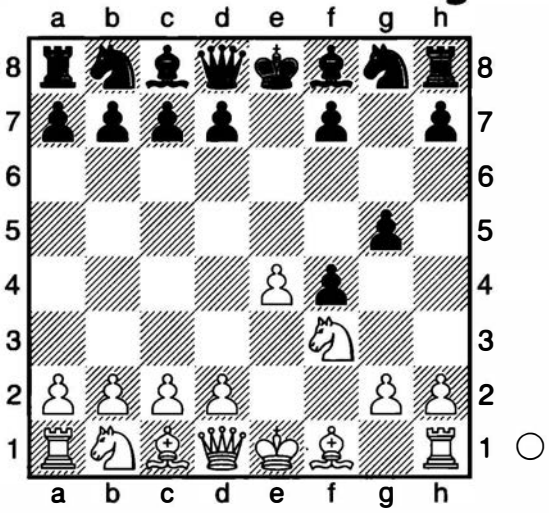
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	f4	exf4	22		
3	Nf3	g5	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 62 - Training Game 14a



White to play from this position:

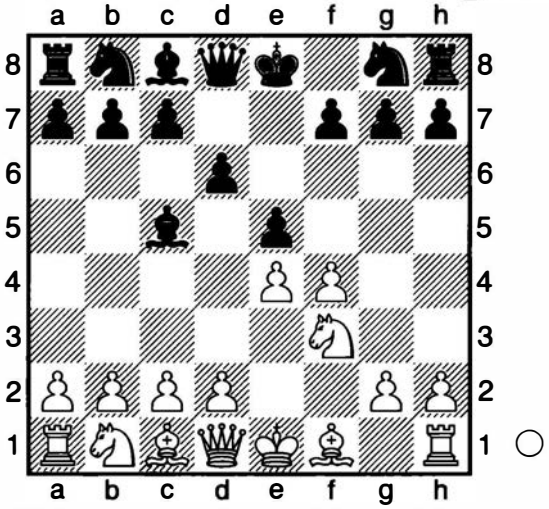
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	f4	exf4	22		
3	Nf3	g5	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 63 - Training Game 15



White to play from this position:

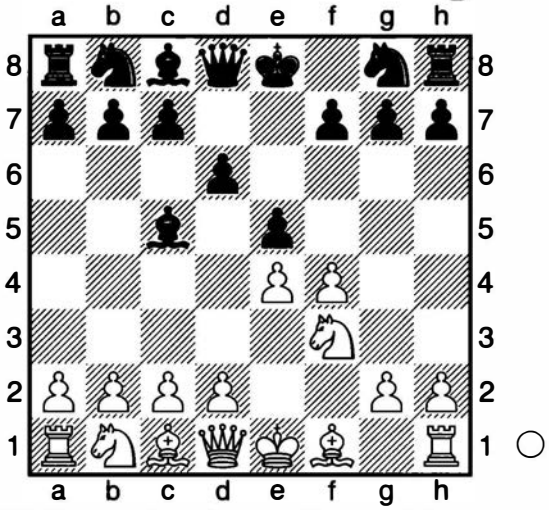
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	f4	Bc5	22		
3	Nf3	d6	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 63 - Training Game 15a



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

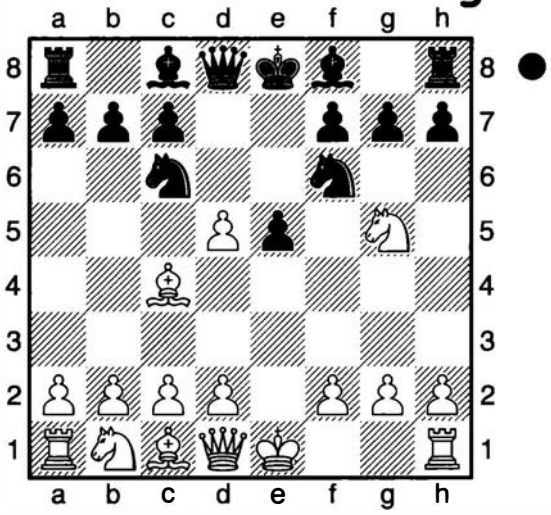
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	f4	Bc5	22		
3	Nf3	d6	23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 64 - Training Game 16



Black to play from this position:

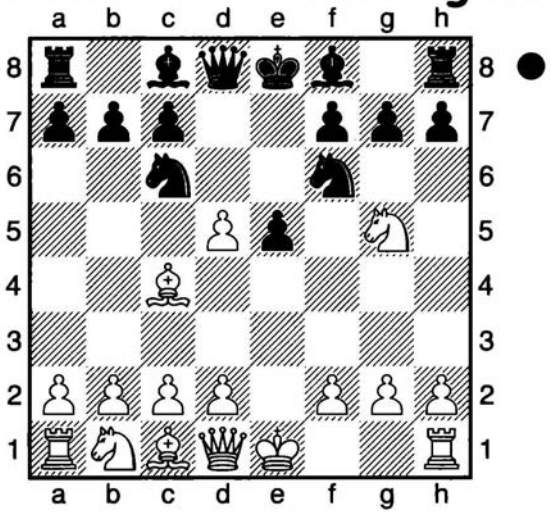
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Nf6	23		
4	Ng5	d5	24		
5	exd5		25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 64 - Training Game 16a



Black to play from this position:

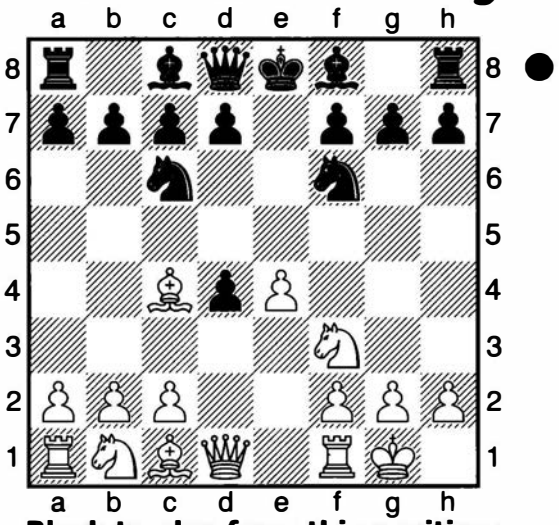
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Nf6	23		
4	Ng5	d5	24		
5	exd5		25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 65 - Training Game 17



Black to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

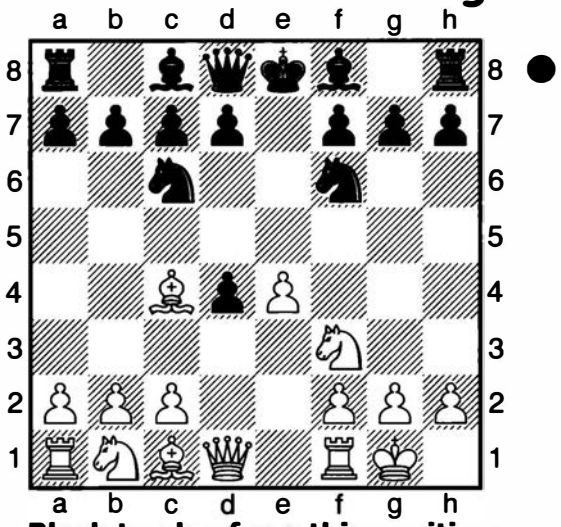
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Nf6	23		
4	d4	exd4	24		
5	0-0		25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 65 - Training Game 17a



Black to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

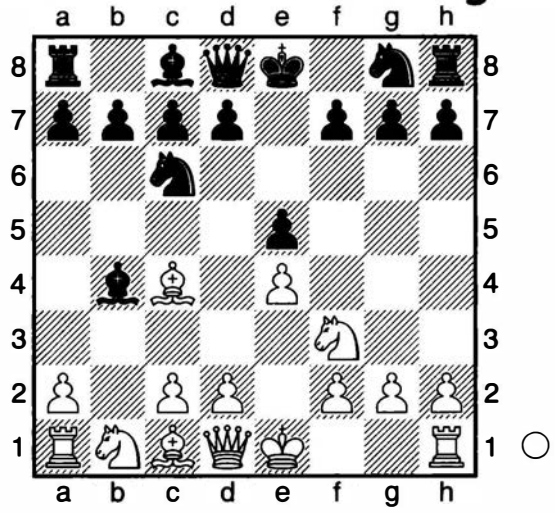
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Nf6	23		
4	d4	exd4	24		
5	0-0		25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 66 - Training Game 18



White to play from this position:

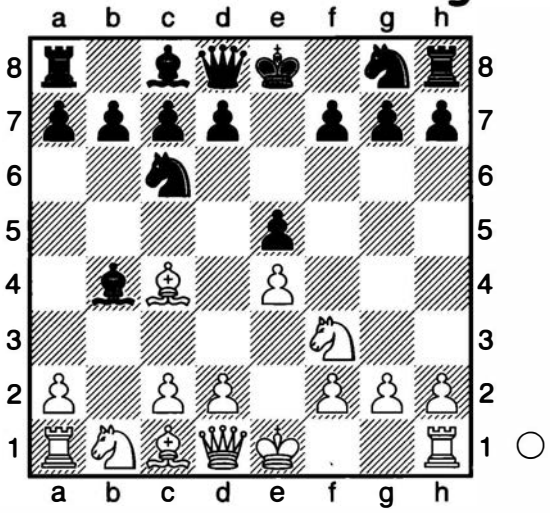
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Bc5	23		
4	b4	Bxb4	24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 66 - Training Game 18a



White to play from this position:

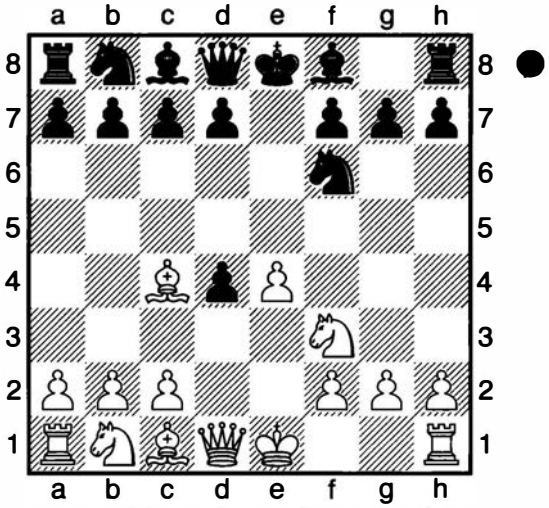
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Bc5	23		
4	b4	Bxb4	24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 67 - Training Game 19



Black to play from this position:

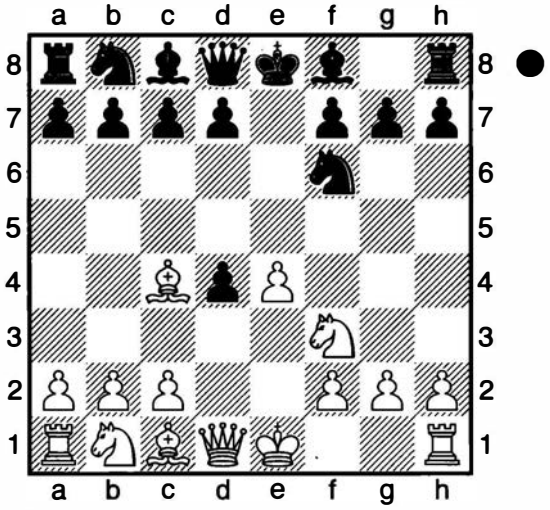
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Bc4	Nf6	22		
3	d4	exd4	23		
4	Nf3		24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 67 - Training Game 19a



Black to play from this position:

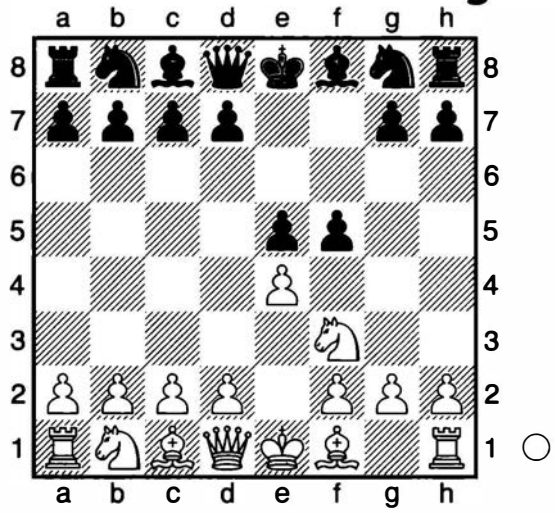
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Bc4	Nf6	22		
3	d4	exd4	23		
4	Nf3		24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 68 - Training Game 20



White to play from this position:

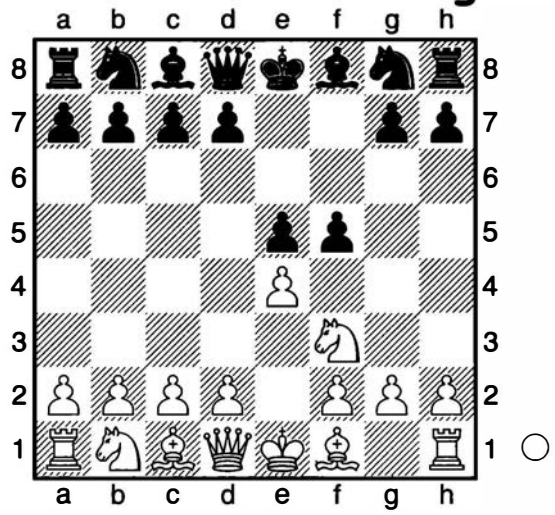
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	f5	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 68 - Training Game 20a



White to play from this position:

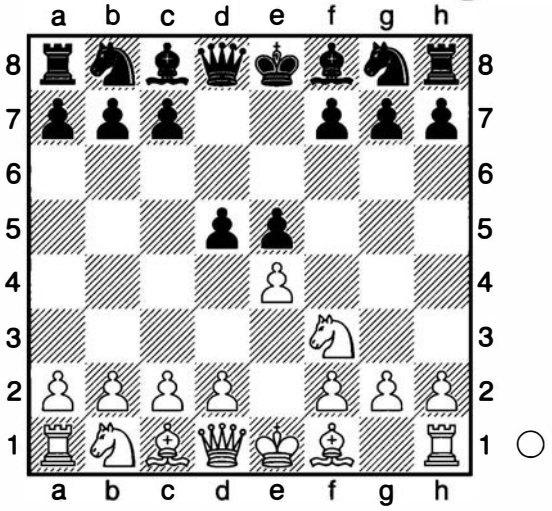
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	f5	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 69 - Training Game 21



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

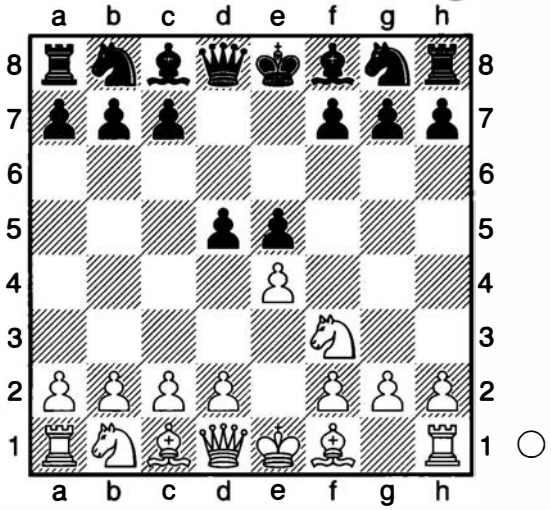
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	d5	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 69 - Training Game 21a



White to play from this position:

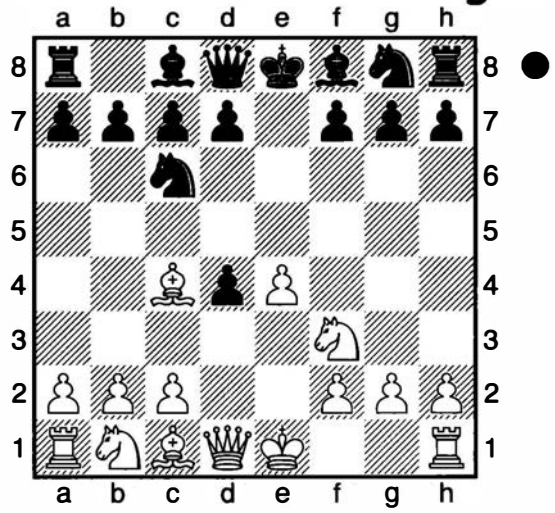
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	d5	22		
3			23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 70 - Training Game 22



Black to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

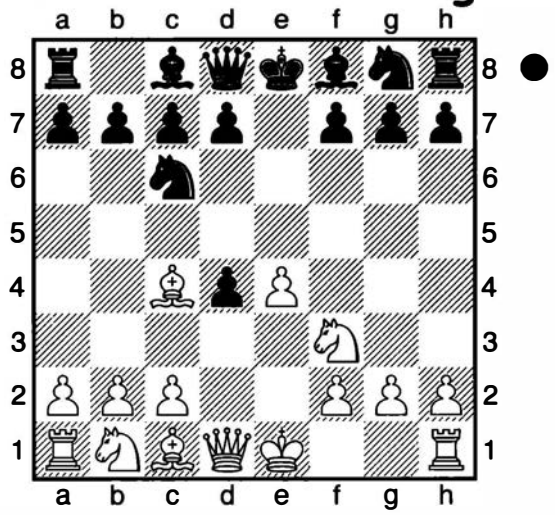
White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	d4	exd4	23		
4	Bc4		24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 70 - Training Game 22a



Black to play from this position:

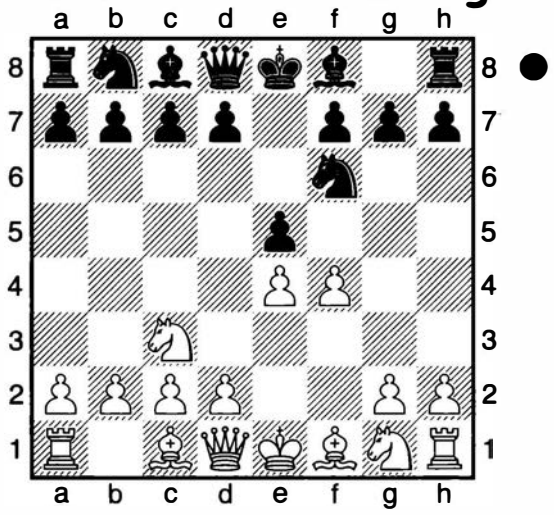
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	d4	exd4	23		
4	Bc4		24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 71 - Training Game 23



Black to play from this position:

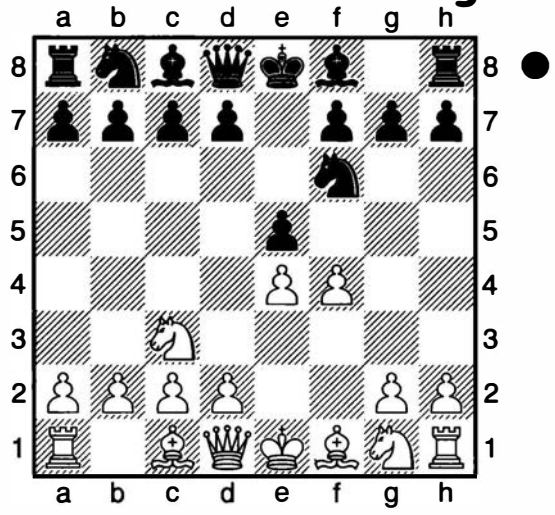
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nc3	Nf6	22		
3	f4		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 71 - Training Game 23a



Black to play from this position:

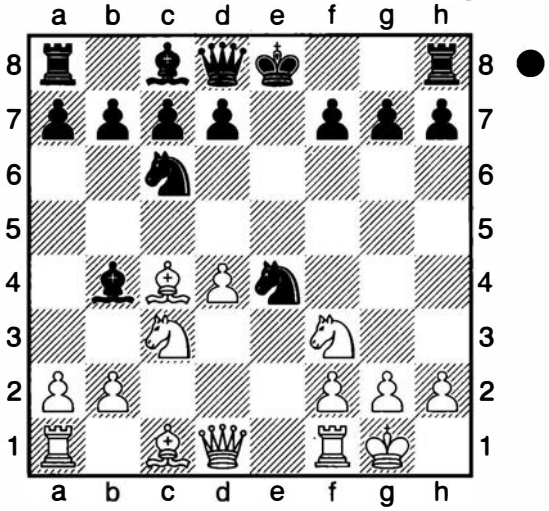
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nc3	Nf6	22		
3	f4		23		
4			24		
5			25		
6			26		
7			27		
8			28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 72 - Training Game 24



Black to play from this position:

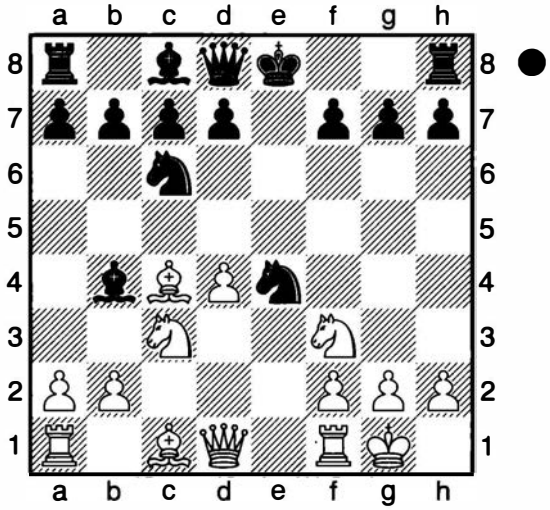
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Bc5	23		
4	c3	Nf6	24		
5	d4	exd4	25		
6	cxd4	Bb4+	26		
7	Nc3	Nxe4	27		
8	0-0		28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 72 - Training Game 24a



Black to play from this position:

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Black	Move	White	Black
1	e4	e5	21		
2	Nf3	Nc6	22		
3	Bc4	Bc5	23		
4	c3	Nf6	24		
5	d4	exd4	25		
6	cxd4	Bb4+	26		
7	Nc3	Nxe4	27		
8	0–0		28		
9			29		
10			30		
11			31		
12			32		
13			33		
14			34		
15			35		
16			36		
17			37		
18			38		
19			39		
20			40		

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
1-5 (-5)	6-10 (-4)	11-15 (-2)	15-20 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

NOTES

Appraisal Report on Training Games

Game and Opponent's Details			Marks for Mistakes /Nil Mistakes within stipulated Moves						Marks	
Game #	Opponent	Colour	1-5 (-5)	6-10 (-4)	11-15 (-2)	16-20 (-1)	Castling (+2)	Nil Mistakes (+10)	Total Marks (+/-)	Result
13		White								
13a		Black								
14		White								
14a		Black								
15		White								
15a		Black								
16		White								
16a		Black								
17		White								
17a		Black								
18		White								
18a		Black								
19		White								
19a		Black								
20		White								
20a		Black								
21		White								
21a		Black								
22		White								
22a		Black								
23		White								
23a		Black								
24		White								
24a		Black								
		TOTAL								

APPRAISAL REPORT

Sl.	Training Chapter	No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
49	Elementary Checkmate with One Rook	01	20	20						
	Checkmate in Two Move using a Rook	16	05	80						
50	Elementary Checkmate with Double Bishop	01	20	20						
	Checkmate in Two Move using Double Bishops	16	05	80						
51	Checkmate in 2-Moves	20	05	100						
52	Pin	20	05	100						
53	Knight Fork	20	05	100						
54	Double Attack	20	05	100						
55	Skewer	11	05	55						
56	Back Rank	20	05	100						
57	Discovered Attack	20	05	100						
58	Discovered Check	20	05	100						
59	Destroying the Defender	11	05	55						
60	Learn to Calculate	10	05	50						
	TOTAL	206	—	1060						
61-72	Training Games	24	—	—						
	GRAND TOTAL	230								

TRAINER'S OBSERVATION & REMARKS:

SIGNATURE:

The Chess Course

(Advanced - I)

4

Creating Chess Cult

Take these pieces, set them in their rank and file upon an 8 x 8 magic square and you have the recipe for endless centuries of romance and intrigue!

Donald Mclean

Training Session 73

Elementary Checkmate with Bishop and Knight

Training Session 73: Elementary Checkmate with Bishop and Knight

No. of Question: 10

Maximum Marks: 50

Testing Method: Finding Checkmate from the given position

In the Level-III Intermediate Chess Course you had learnt to deliver elementary Checkmate with:

1. One Rook.
2. Double Bishops.

In this level of our Chess Course, we have learnt the last of the Elementary Checkmate (of course, the toughest!): Checkmate with a Bishop and Knight'.

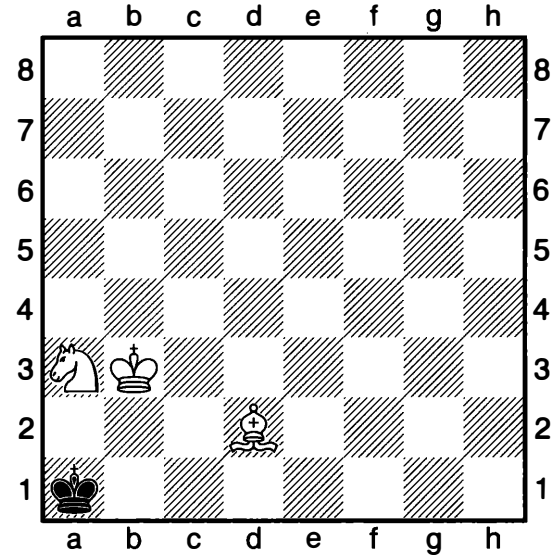
We have gone through the basic idea of Checkmating with a Bishop and knight, which is summarized below:

1. It is very difficult to achieve co-ordination between a Bishop and Knight. As such, much more patience is required.
2. According to the theory of endings, checkmate can be delivered from the most unfavourable position within 34-moves.
3. The first task would be to push the defending King to the corner with the combined action of the 3-pieces at your disposal.
4. The checkmate can be effected on either of the 2-corner squares as of the colour of Bishop – on a1 and h1 with the dark-coloured Bishop, h1 and a8 with the light-coloured Bishop.
5. As a result, the defending King is likely to rush to the wrong corner (other than the colour of Bishop).
6. The division of job between three pieces of the attacking side (King, Bishop and Knight) of driving the defending King from the wrong corner to the right corner!
7. Delivering checkmate as per pattern learnt.

While you have been able to get a grip on the previous 4-elementary checkmates through practical demonstration, I have to add that mastering this checkmate requires precise play and hence I have bifurcated this chapter in two parts. In this level of our Chess Course we would learn to achieve checkmate from the given position so as to master the pattern.

As regards learning to deliver checkmate through a practical demonstration, you will be mastering the same in next level of our Chess Course.

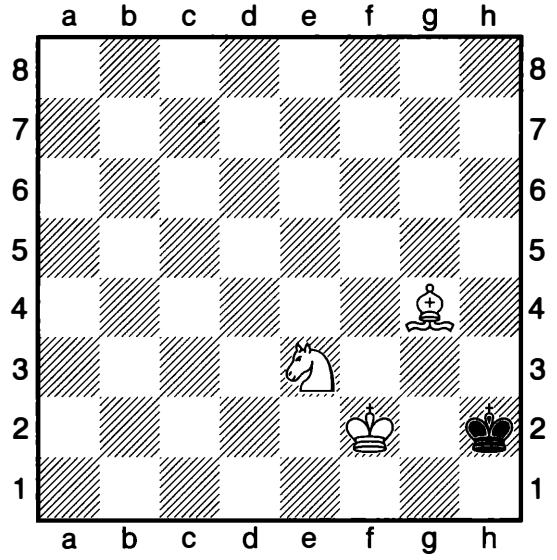
So, let us start delivering checkmate with a Bishop and Knight!



1. White to Play & Checkmate in 1

Move No.	WHITE	BLACK

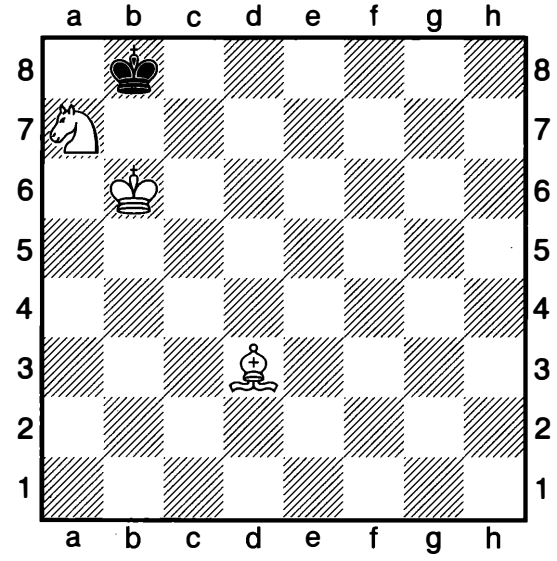
Marks



2. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

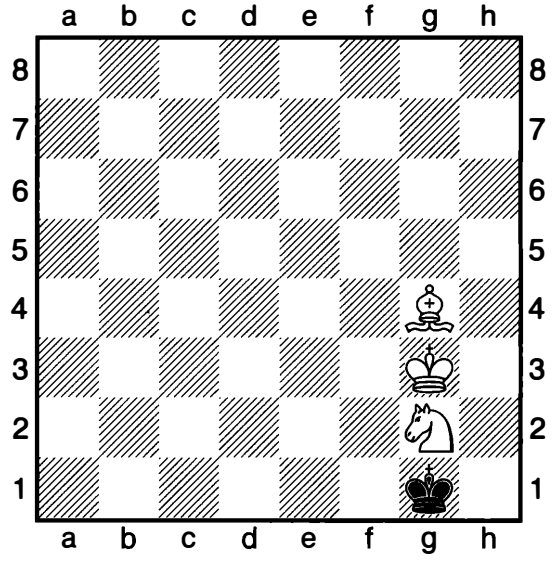
Marks



3. White to Play & Checkmate in 3

Move No.	WHITE	BLACK

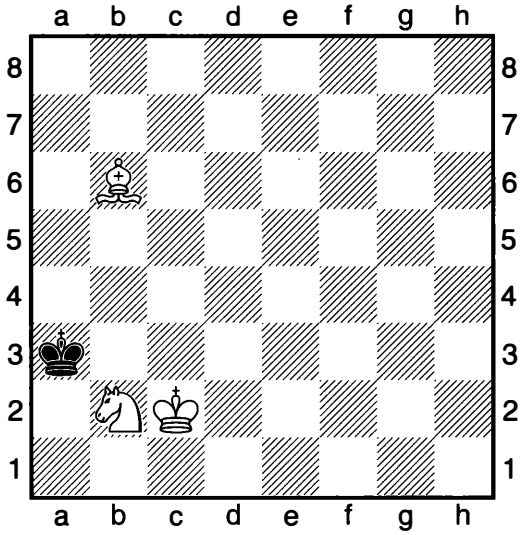
Marks



4. White to Play & Checkmate in 4

Move No.	WHITE	BLACK

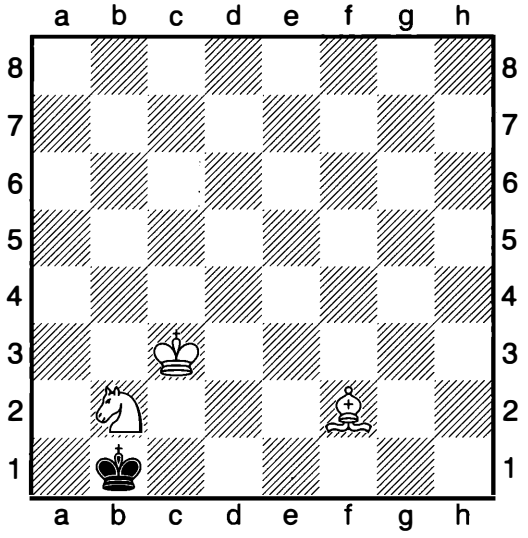
Marks



5. White to Play & Checkmate in 5

Move No.	WHITE	BLACK

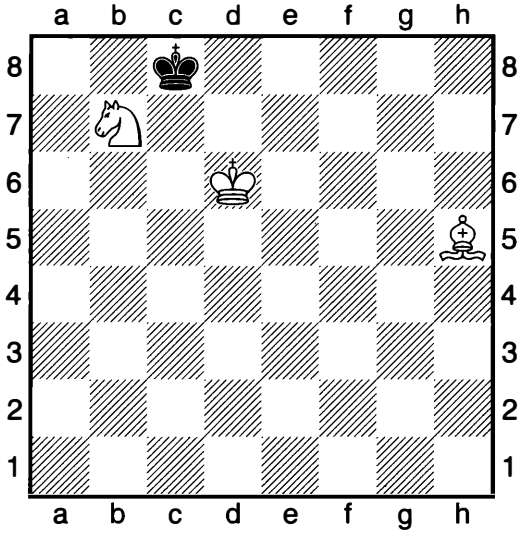
Marks



6. White to Play & Checkmate in 6

Move No.	WHITE	BLACK

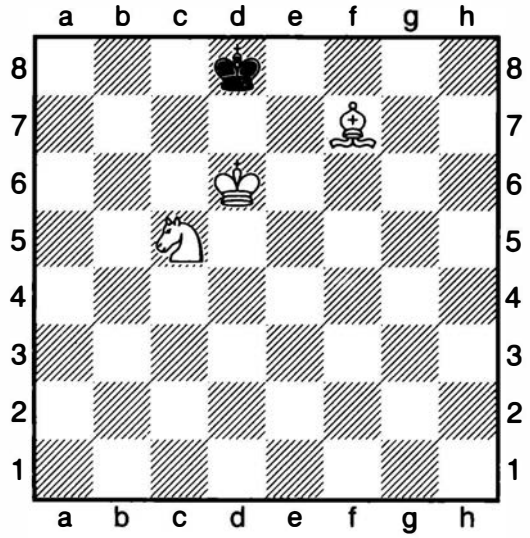
Marks



7. White to Play & Checkmate in 7

Move No.	WHITE	BLACK

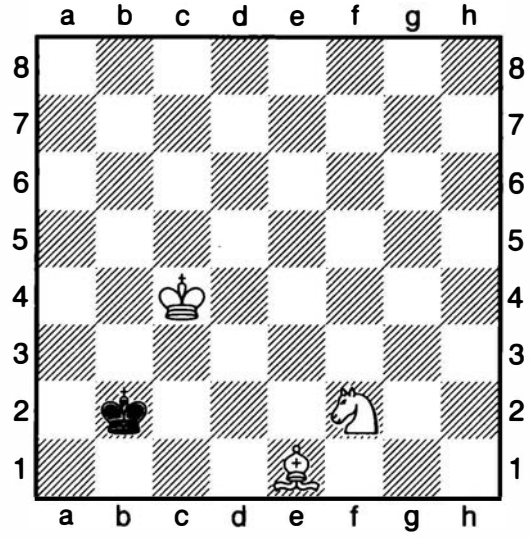
Marks



8. White to Play & Checkmate in 8

Move No.	WHITE	BLACK

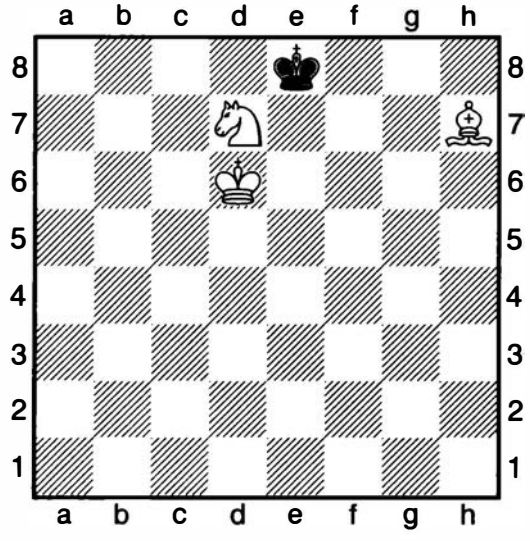
Marks



9. White to Play & Checkmate in 9

Move No.	WHITE	BLACK

Marks



10. White to Play & Checkmate in 10

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
10	05	50						

Training Session 74 & 75
Checkmating Patterns

Training Session 74 & 75:	Checkmate in 'N' number of moves
No. of Question:	50
Scoring Pattern:	5 marks for each correct answer
Maximum Marks:	250
Testing Method:	a) Finding Checkmate from the given position &
	b) Naming the type of 'Checkmating Pattern'

During your course of learning the level-II and Level-III of our Chess Course, you have solved 'Checkmate in One & Two Moves'. The positions you had solved were at random and did not confirm to any recurring checkmating pattern. However, I have stressed the importance of being familiar with such checkmating combinations as it is bound to improve your calculating ability and finding your way through the jungle of variations!

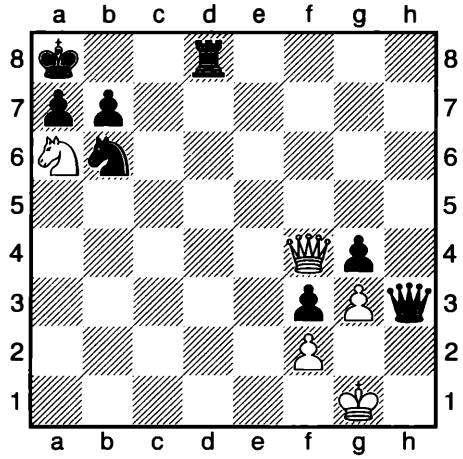
As such, in this session, we have learnt the following checkmating patterns:

#	Checkmating Pattern	Code	#	Checkmating Pattern	Code	#	Checkmating Pattern	Code
1.	Anastasia's Mate	AM	2.	Anderrsen's Mate	AN	3.	Arabian Mate	AR
4.	Boden's Mate	BO	5.	Epaulette Mate	EP	6.	Gueridon Mate	GN
7.	Greco's Mate	GR	8.	Morphy's Mate	MO	9.	Smothered Mate	SM

Of course, the classification detailed above is purely random and are based more on the rich heritage than on theory and have come down to us through ages! While learning these checkmating patterns, you must have also enjoyed the trivia pertaining to their origin and how it became part of chess fables!

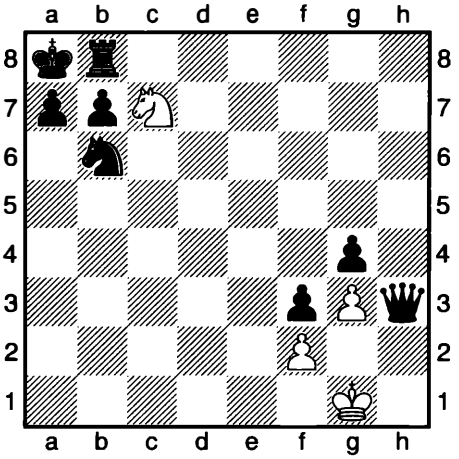
Now the task before you is to improve your calculating ability by solving the ensuing 50 puzzles of finding the checkmate in 'N' number of moves. In addition, you are also required to find out the 'Type of Checkmating Pattern' and write its name too (abbreviated code) in the space provided.

A sample questions and answer will guide you to solve this chapter successfully:

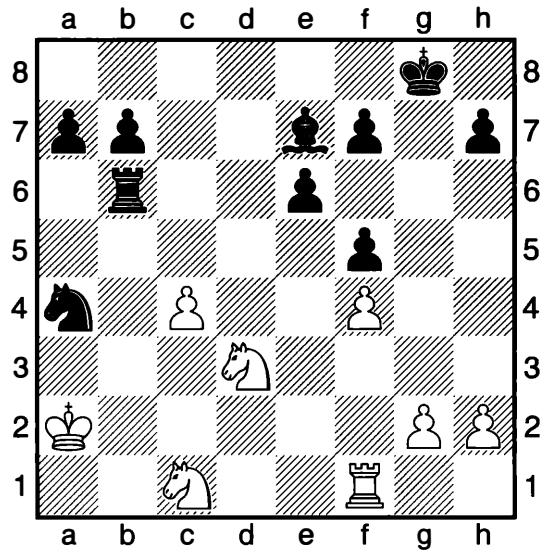


Move No.	WHITE	BLACK
1.	Qb8+	Rxb8
2.	Nc7#	

Checkmating Pattern	SM



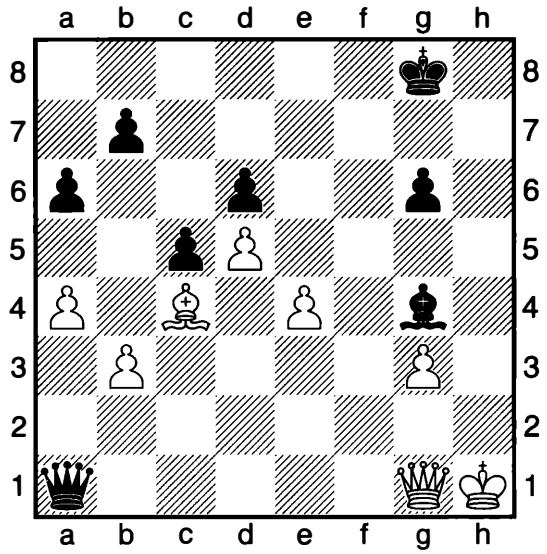
White to Play & Checkmate in 2



1. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

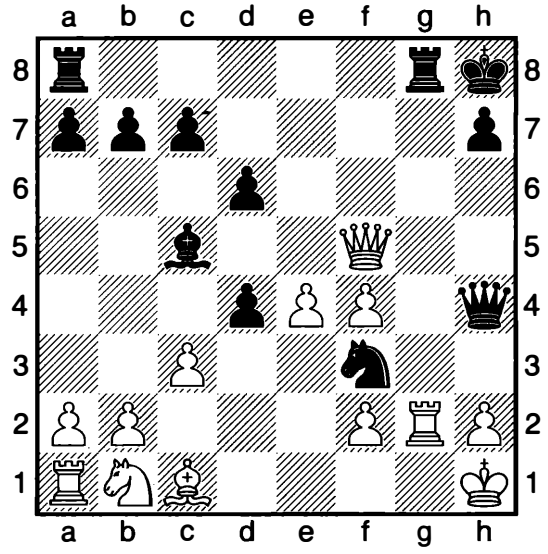
Checkmating Pattern



2. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

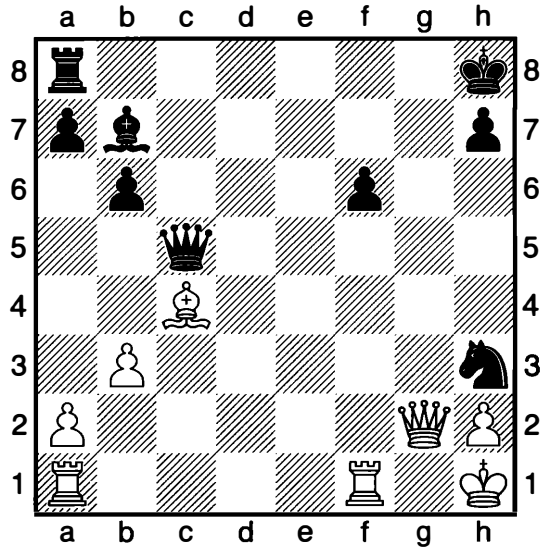
Checkmating Pattern



3. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

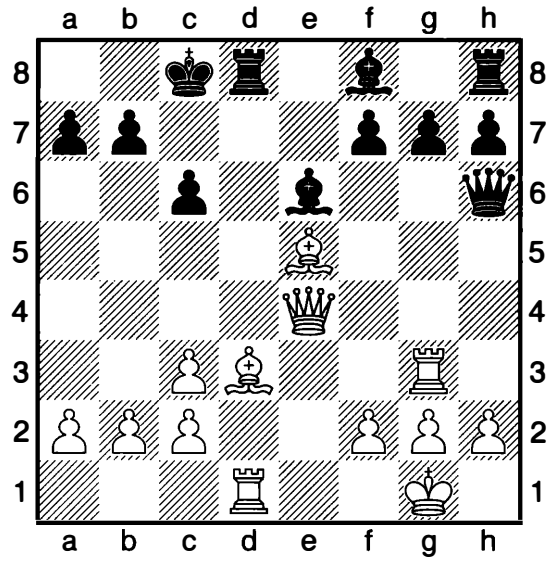
Checkmating Pattern



4. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

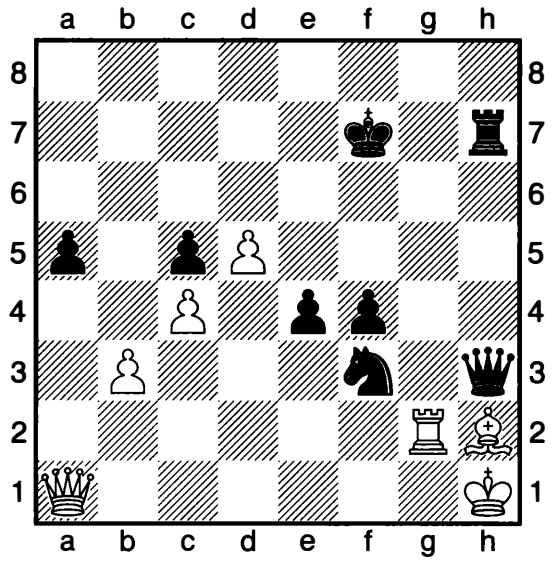
Checkmating Pattern



5. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

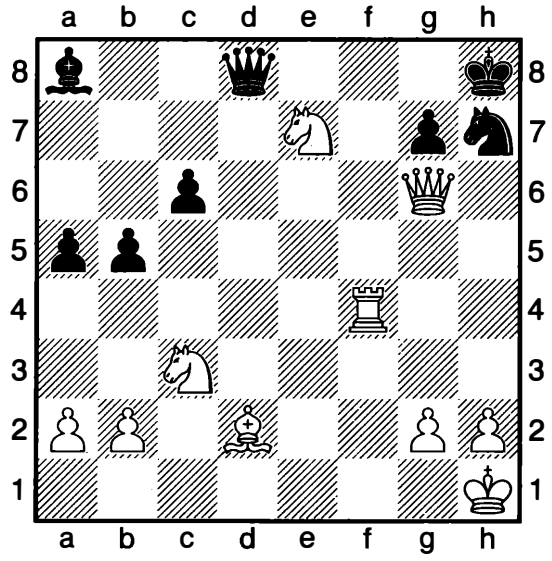
Checkmating Pattern	



6. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

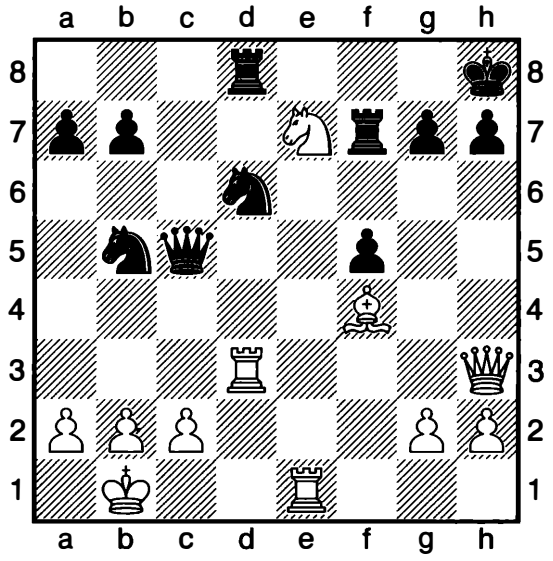
Checkmating Pattern	



7. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

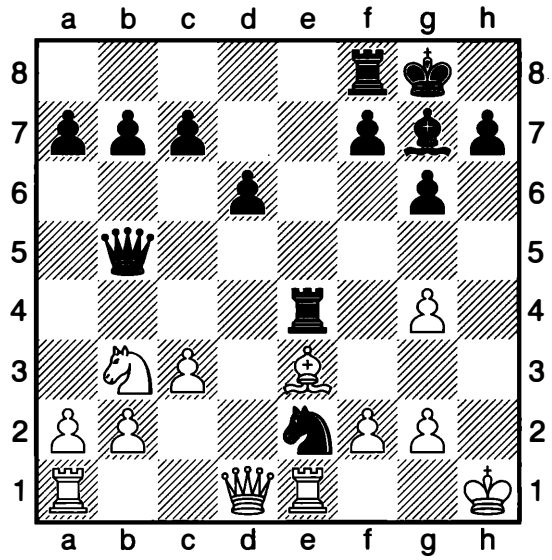
Checkmating Pattern	



8. White to Play & Checkmate in 2

Move No.	WHITE	BLACK	Marks

Checkmating Pattern	

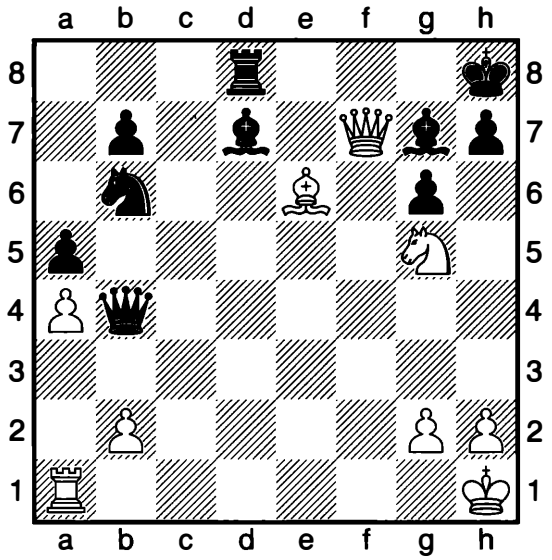


9. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

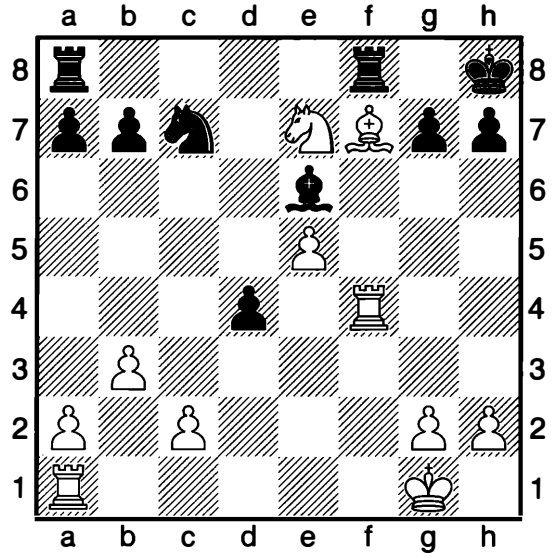


10. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

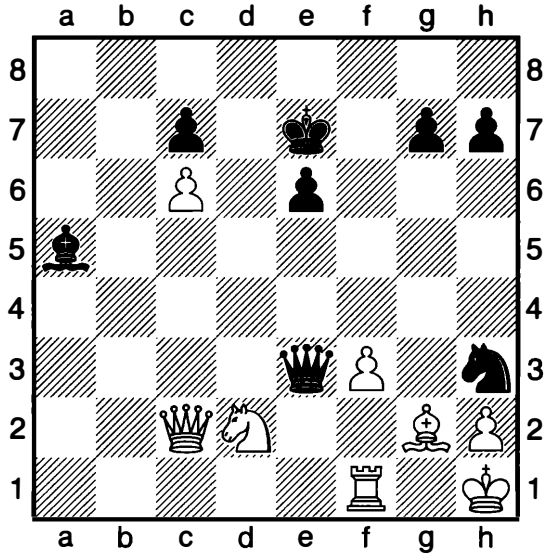


11. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

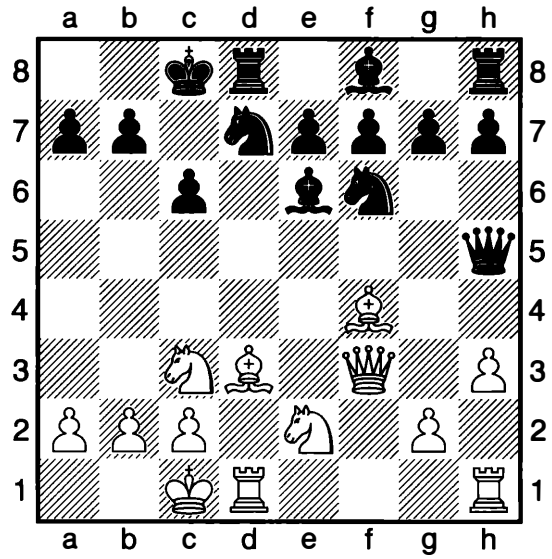


12. Black to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

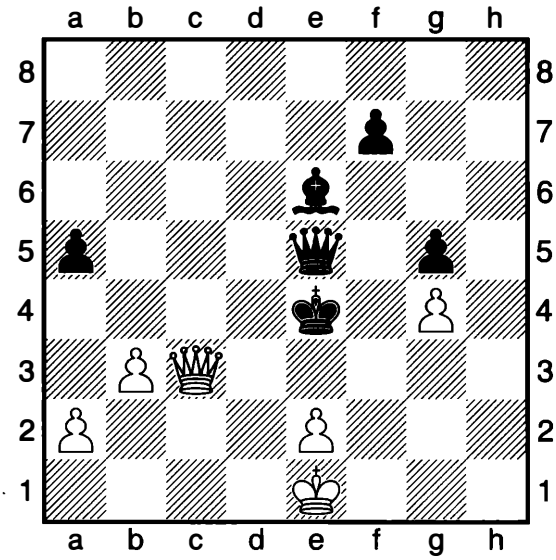


13. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

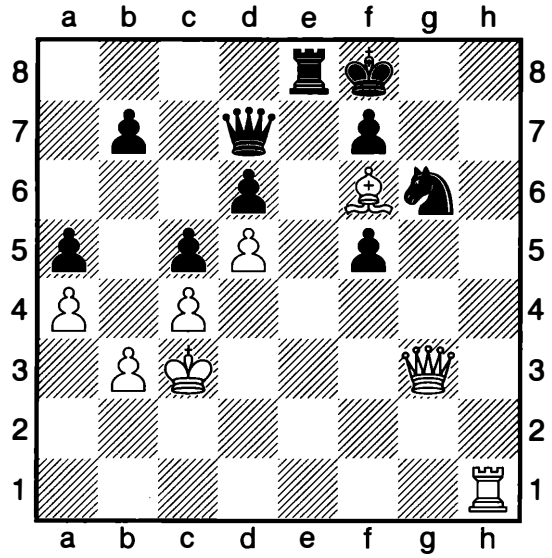


14. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

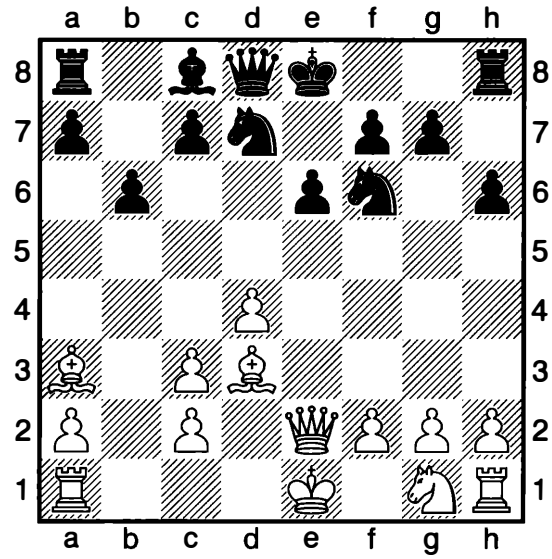


15. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

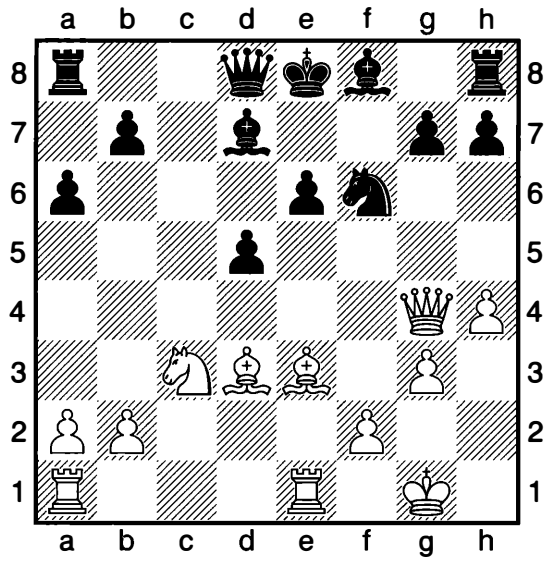


16. White to Play & Checkmate in 2

Move No.	WHITE	BLACK

Marks

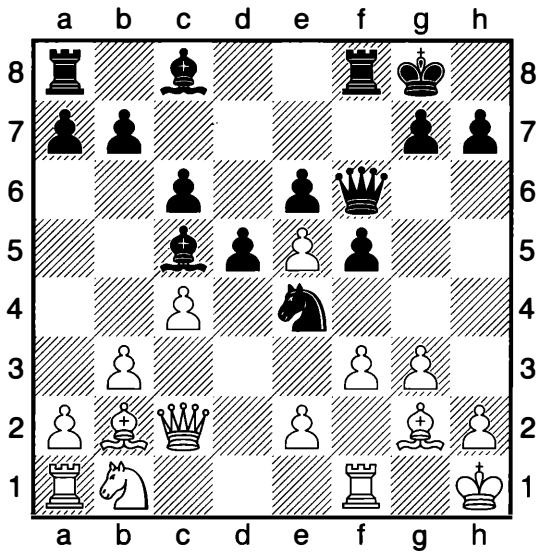
Checkmating Pattern



17. White to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

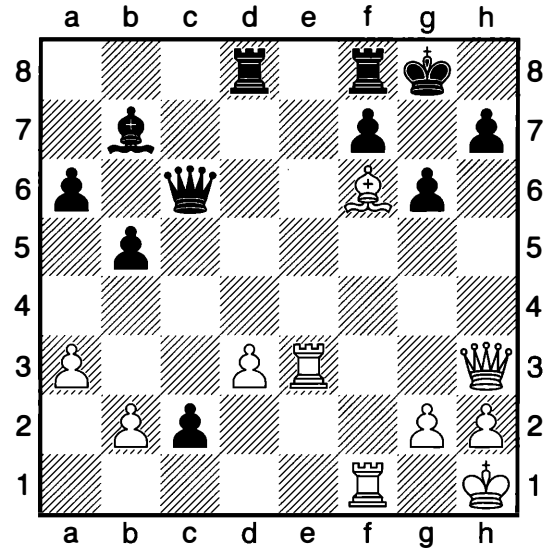
Checkmating Pattern



18. Black to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

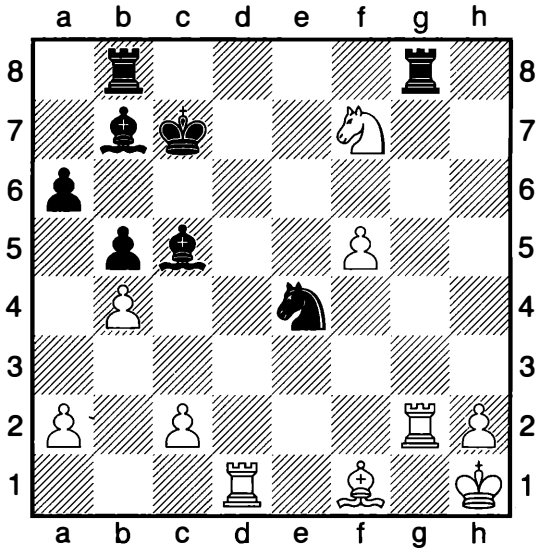
Checkmating Pattern



19. White to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

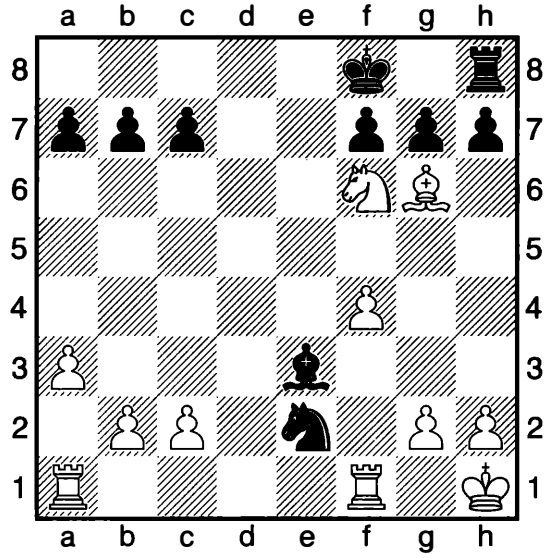
Checkmating Pattern



20. Black to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

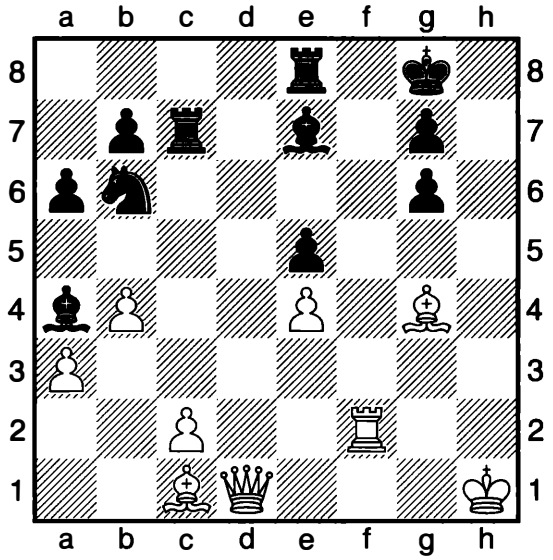
Checkmating Pattern



21. Black to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

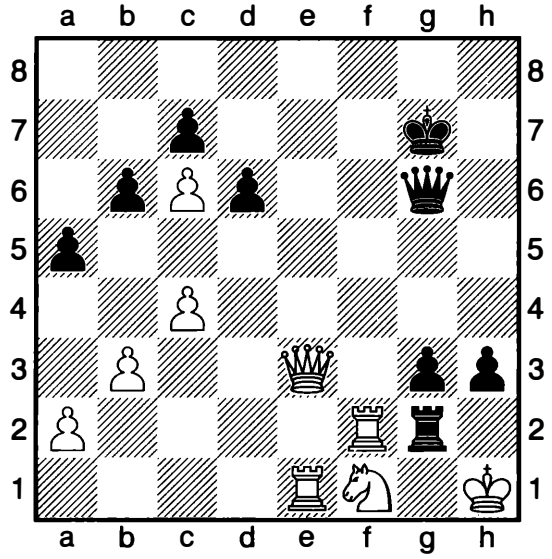
Checkmating Pattern	



22. White to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

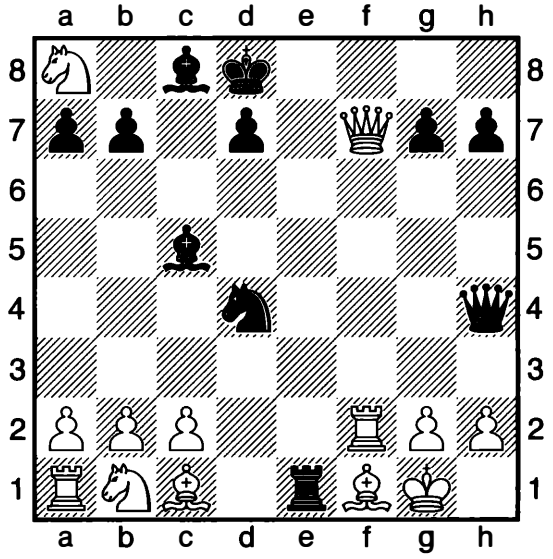
Checkmating Pattern	



23. Black to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

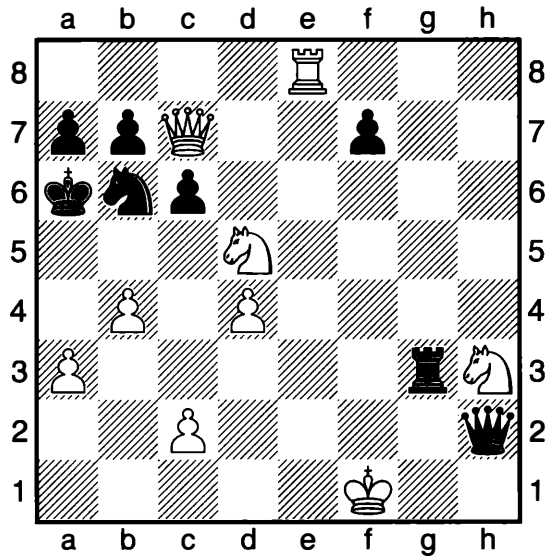
Checkmating Pattern	



24. Black to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

Checkmating Pattern	

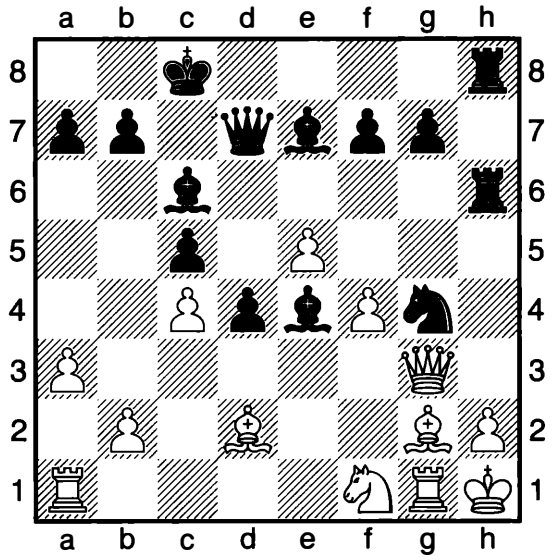


25. White to Play & Checkmate in 3

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

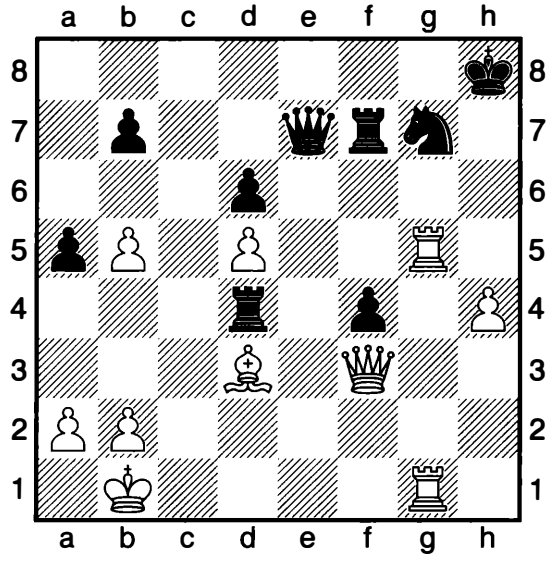


26. Black to Play & Checkmate in 3

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

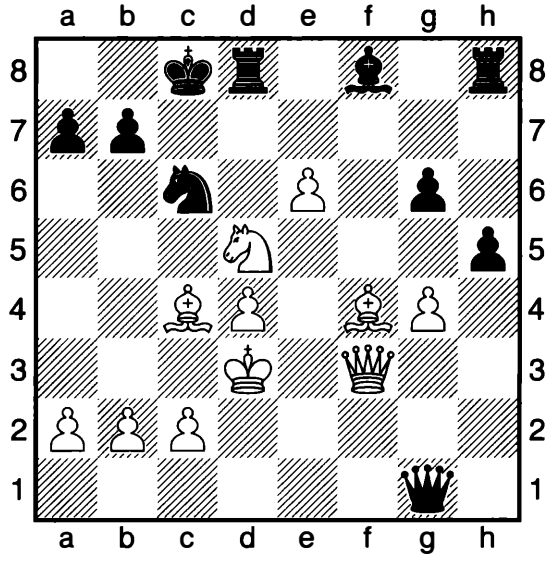


27. White to Play & Checkmate in 3

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

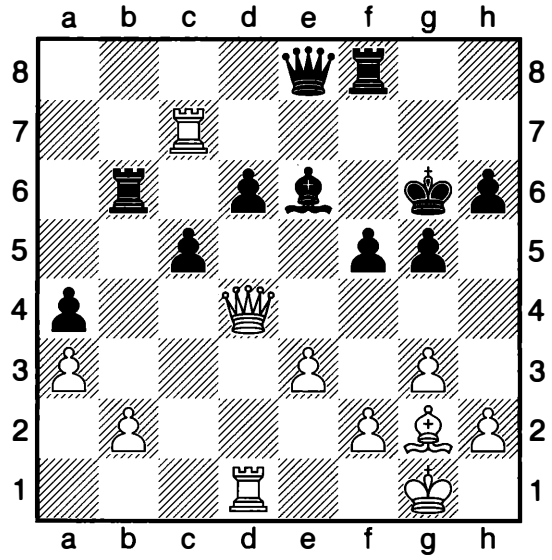


28. White to Play & Checkmate in 3

Move No.	WHITE	BLACK

Marks

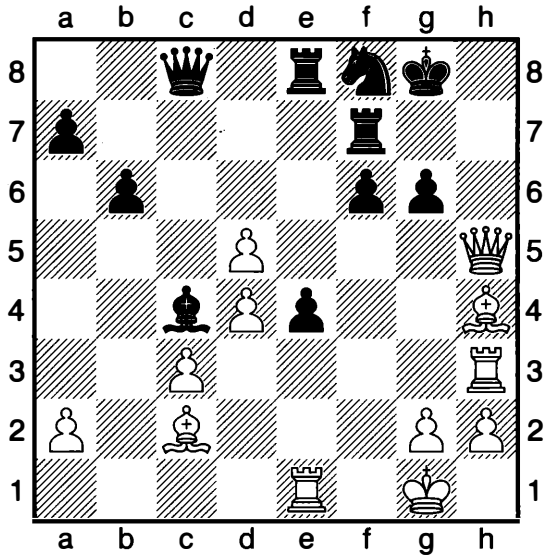
Checkmating Pattern



29. White to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

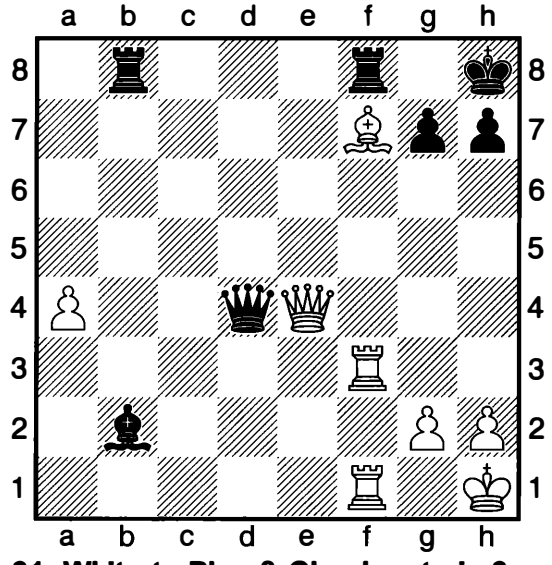
Checkmating Pattern



30. White to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

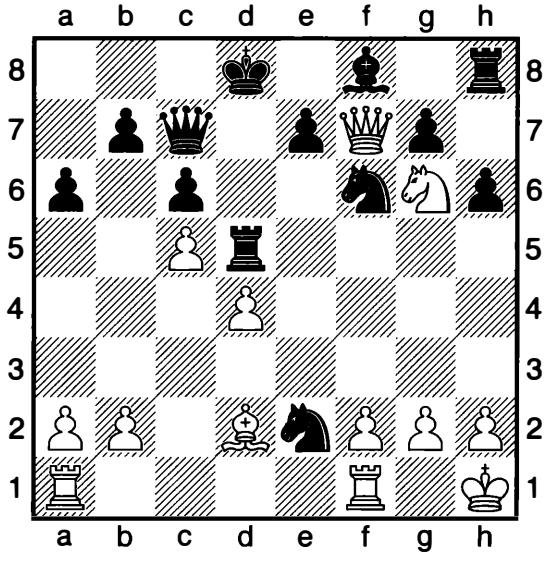
Checkmating Pattern



31. White to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

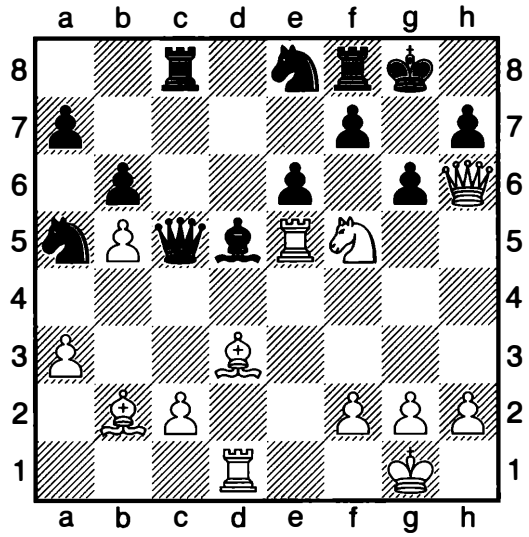
Checkmating Pattern



32. Black to Play & Checkmate in 3

Move No.	WHITE	BLACK	Marks

Checkmating Pattern

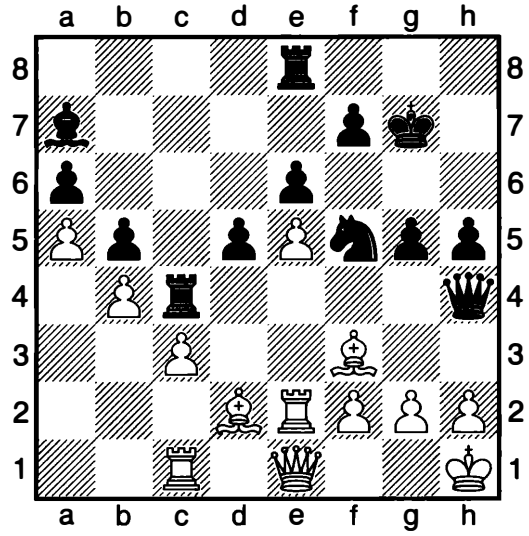


33. White to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

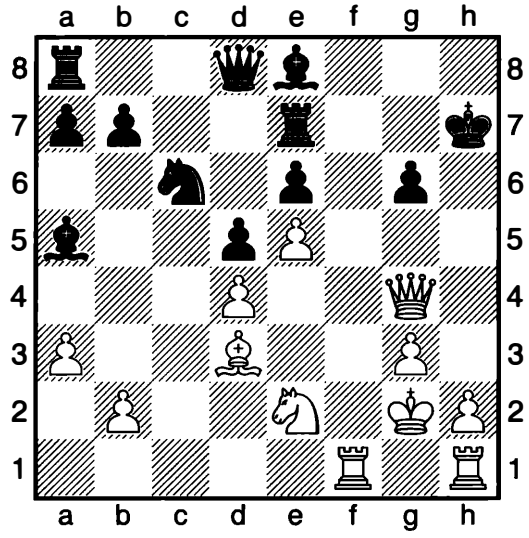


34. Black to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

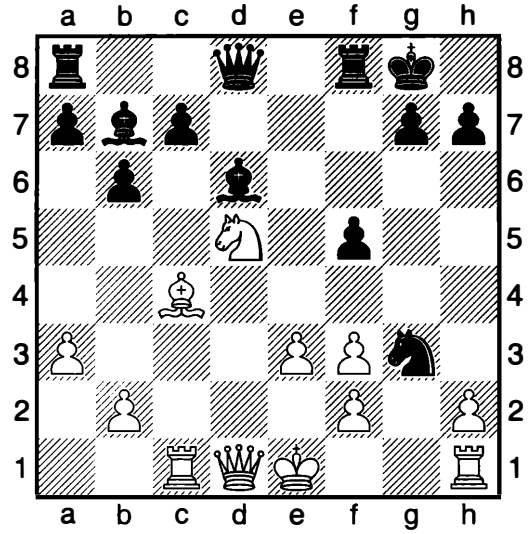


35. White to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

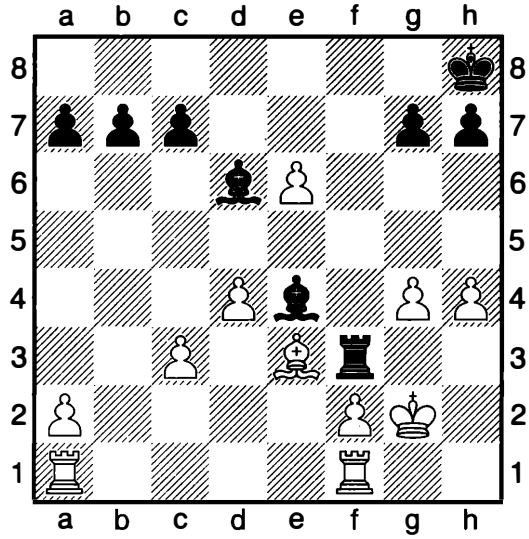


36. White to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

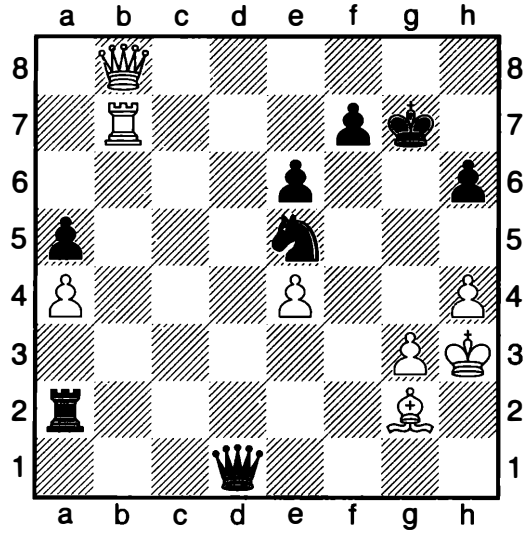


37. Black to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

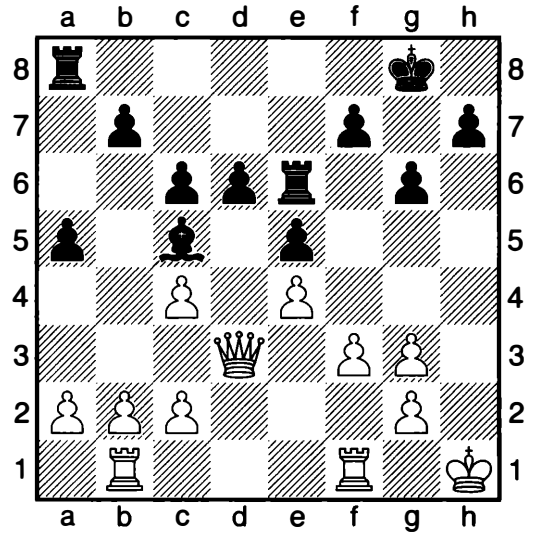


38. Black to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

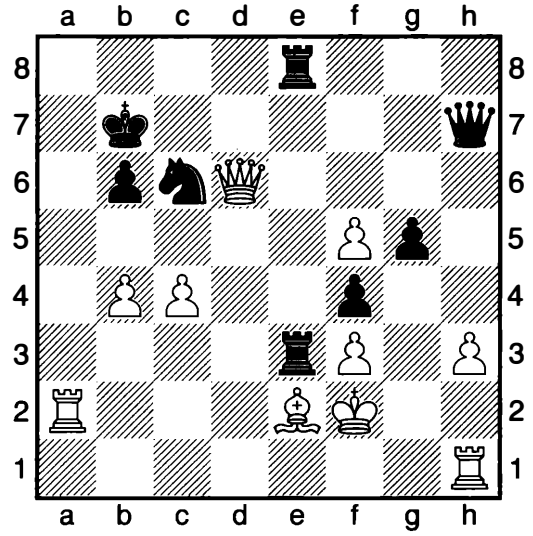


39. Black to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

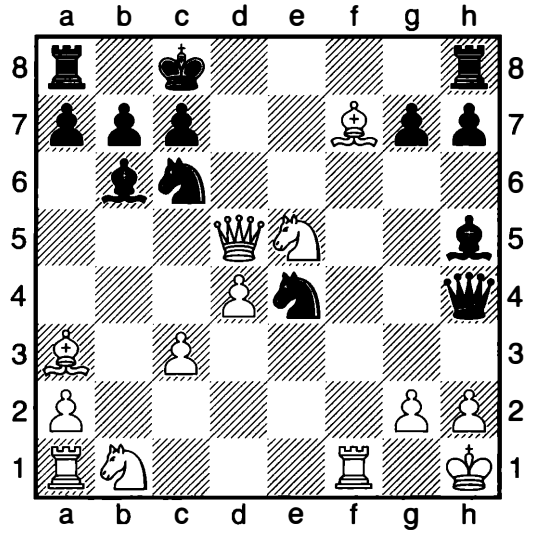


40. Black to Play & Checkmate in 4

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

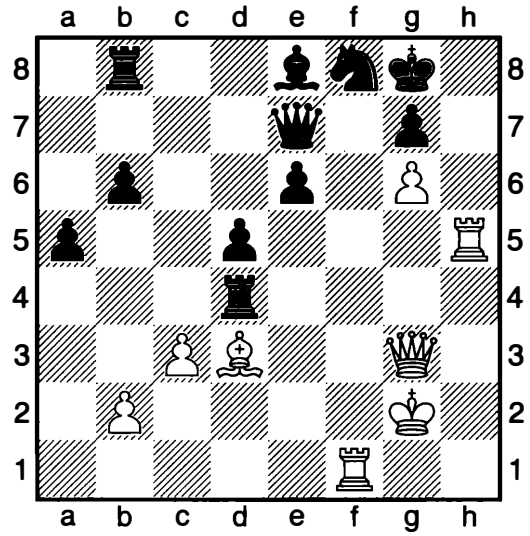


41. White to Play & Checkmate in 5

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

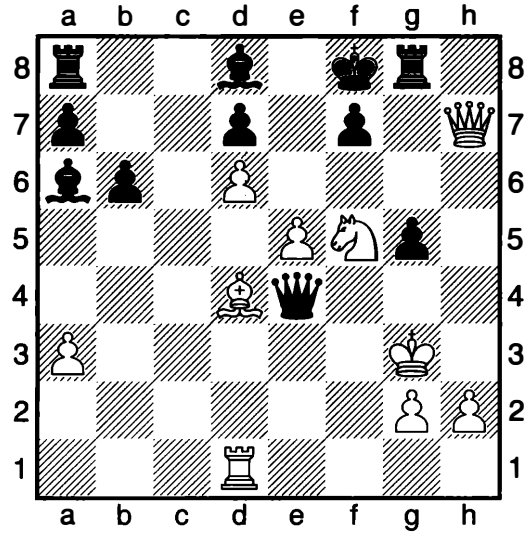


42. White to Play & Checkmate in 5

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

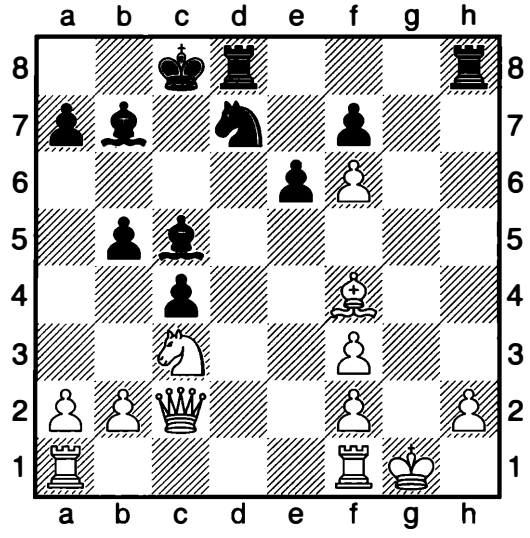


43. White to Play & Checkmate in 5

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

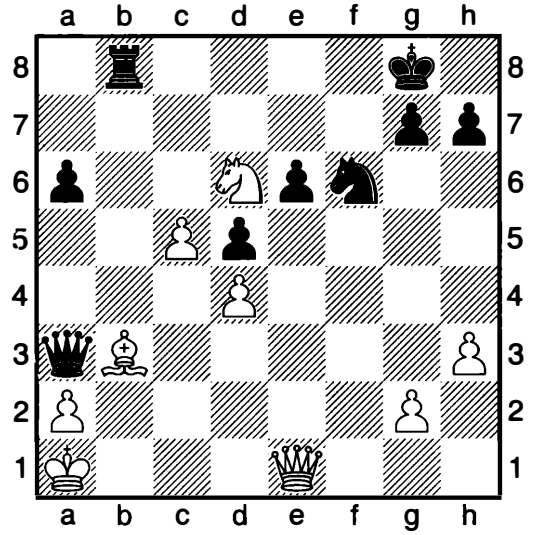


44. Black to Play & Checkmate in 5

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

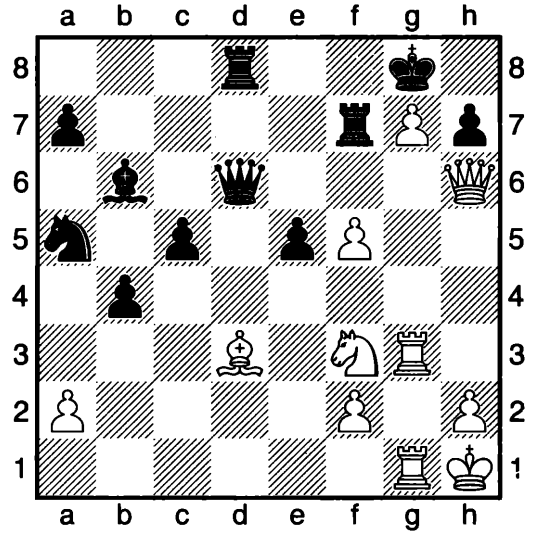


45. White to Play & Checkmate in 5

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

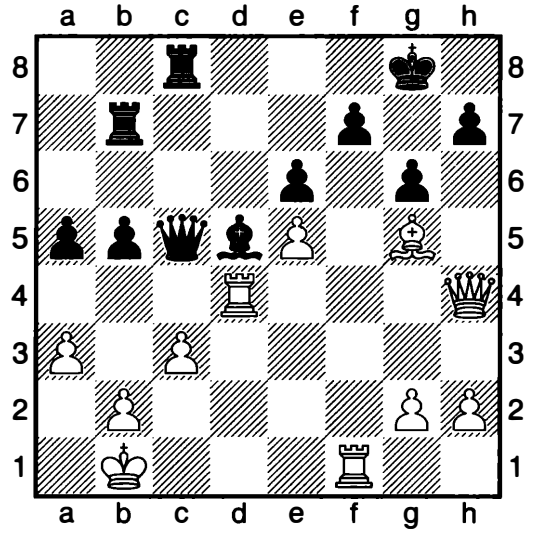


46. White to Play & Checkmate in 5

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

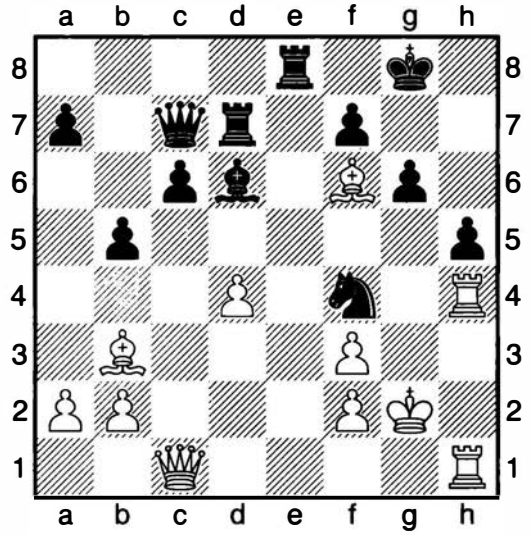


47. White to Play & Checkmate in 6

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

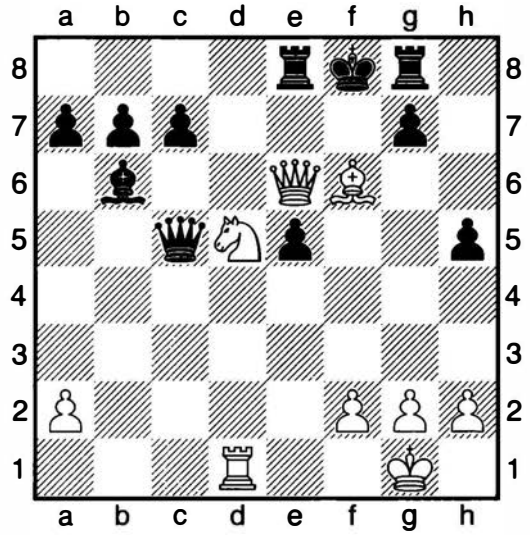


48. White to Play & Checkmate in 6

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

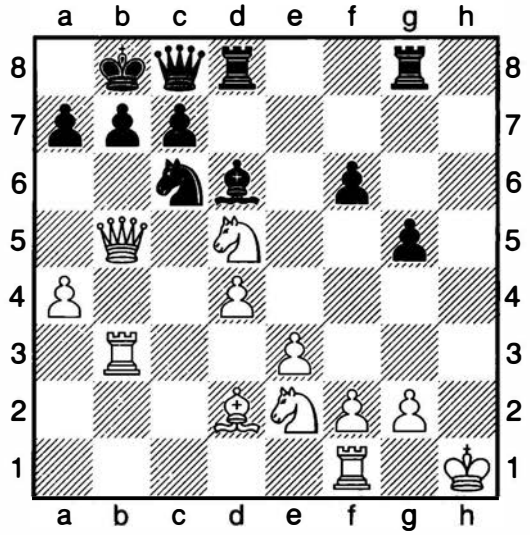


49. White to Play & Checkmate in 7

Move No.	WHITE	BLACK

Marks

Checkmating Pattern



50. Black to Play & Checkmate in 8

Move No.	WHITE	BLACK

Marks

Checkmating Pattern

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
50	05	250						

Training Session 76

Decoy

In today's session we have learnt the 'Decoying' tactic.

I am also happy that you have solved 18-problems and have developed confidence to use this tactic while playing a game.

To re-cap what we have learnt, Decoying tactic in Chess means to force move of an opponent's piece from its current location to a specific square so as to take control of an important square.

The task before you now is to consolidate the knowledge of this tactic by solving additional 11-problems.

Training Session 76: Decoy

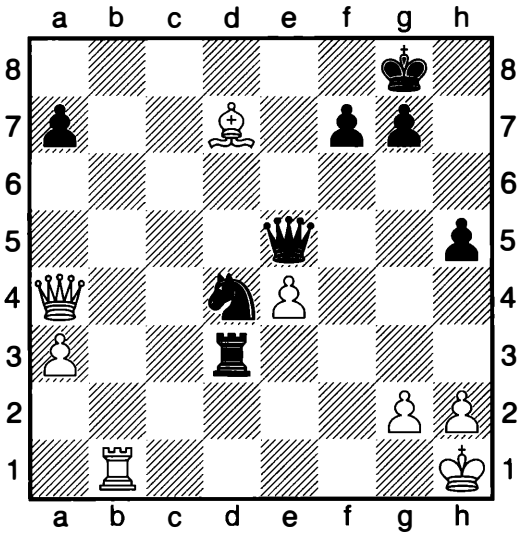
No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

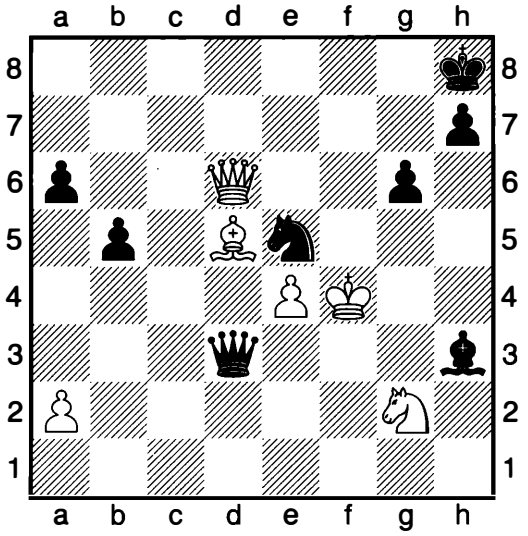
1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make a point to record the same.
5. Record your answer in the space provided against the problem.
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. Black to Play

Move No.	WHITE	BLACK

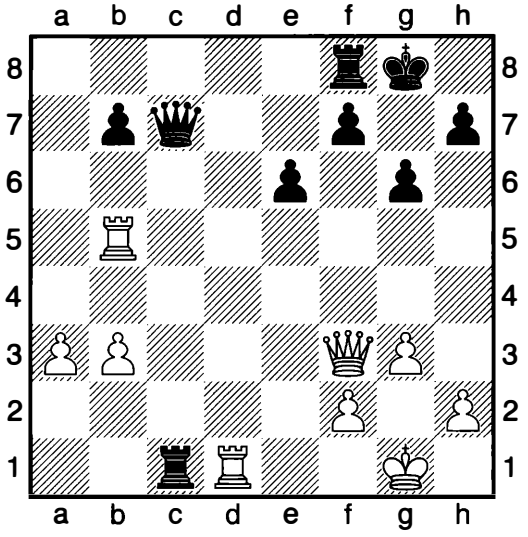
Marks



2. Black to Play

Move No.	WHITE	BLACK

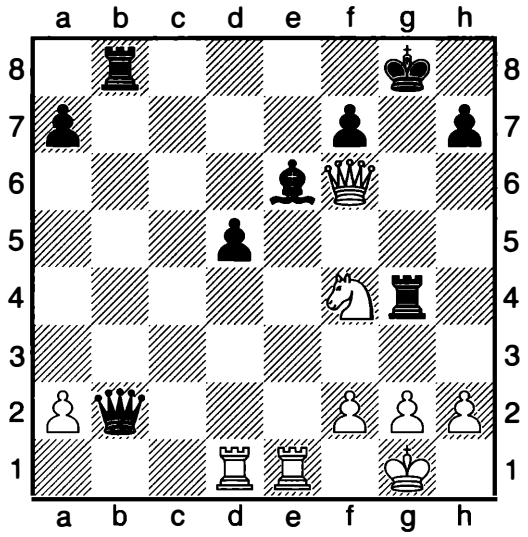
Marks



3. Black to Play

Move No.	WHITE	BLACK

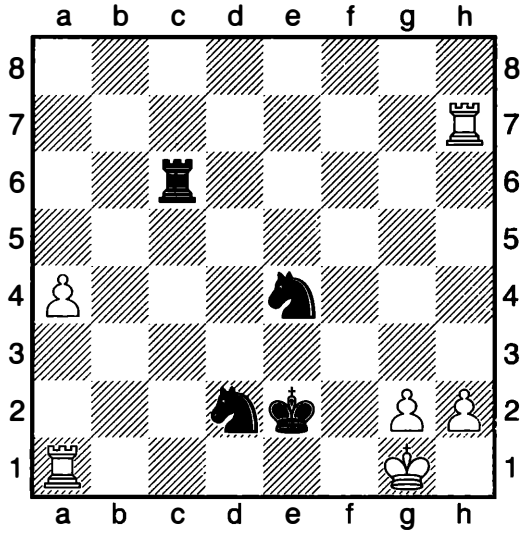
Marks



4. White to Play

Move No.	WHITE	BLACK

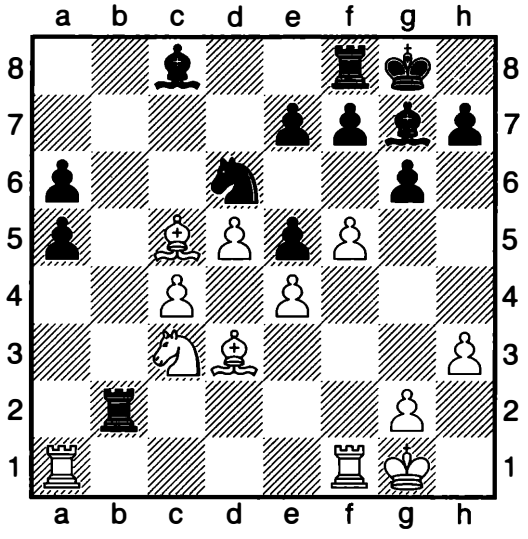
Marks



5. Black to Play

Move No.	WHITE	BLACK

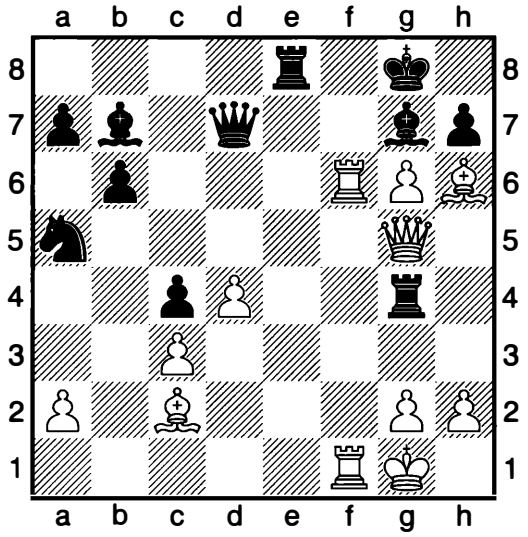
Marks



6. White to Play

Move No.	WHITE	BLACK

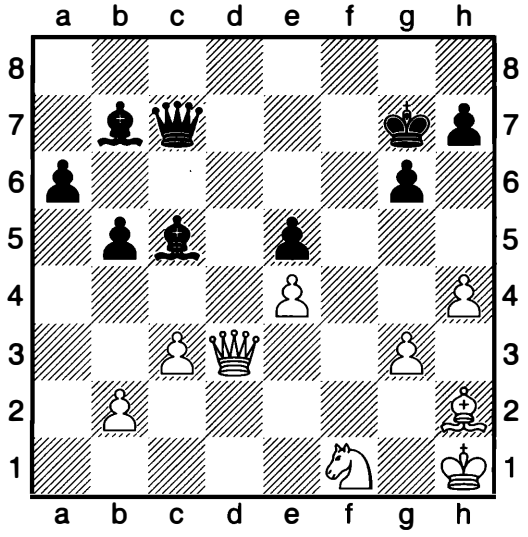
Marks



7. White to Play

Move No.	WHITE	BLACK

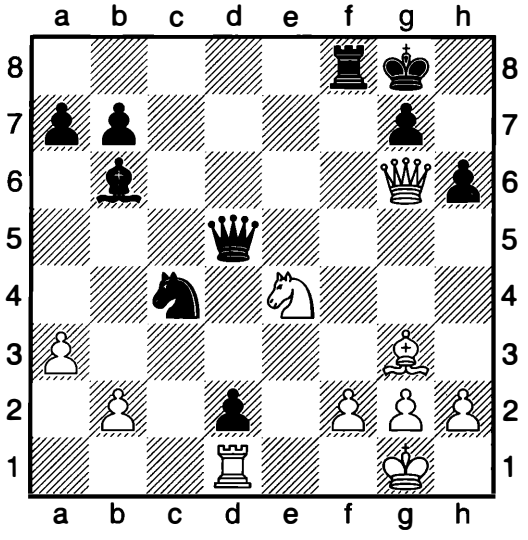
Marks



8. Black to Play

Move No.	WHITE	BLACK

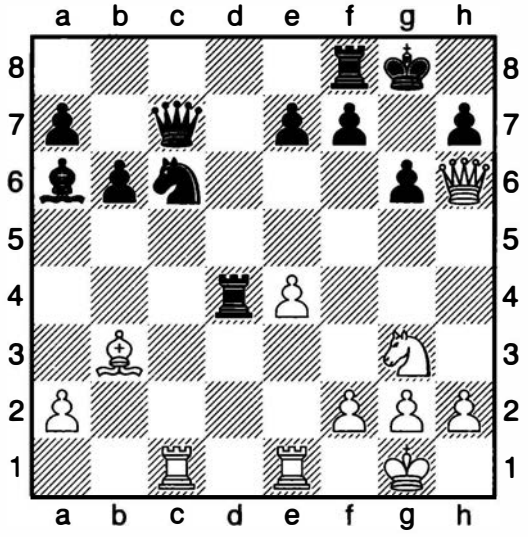
Marks



9. Black to Play

Move No.	WHITE	BLACK

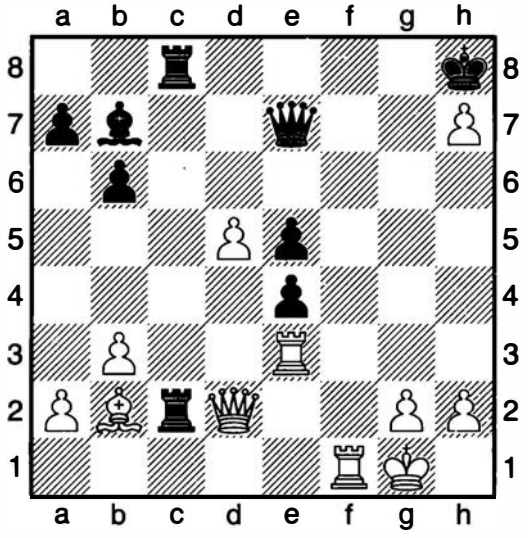
Marks



10. White to Play

Move No.	WHITE	BLACK

Marks



11. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 77

Deflection

In today's session we have learnt the 'Deflection' tactic.

I am also happy that you have solved 09-problems and have developed confidence to use this tactic while playing a game.

To re-cap what we have learnt, Deflection involves luring enemy's important defender away from its current location so as to gain a decisive advantage.

The task before you now is to consolidate the knowledge of this tactic by solving additional 11-problems.

Training Session 77: Deflection

No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.

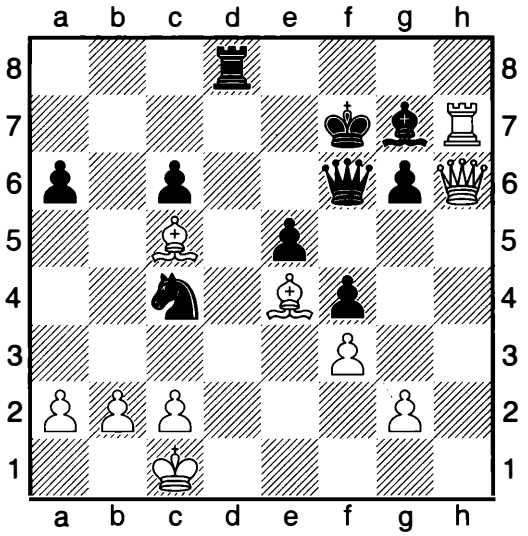
2. You are allowed to move the pieces only if you find it difficult to solve the problem.

3. Write down the solution in the space provided against the diagram.

4. If the position offers possibility of variations, do make a point to record the same.

5. Record your answer in the space provided against the problem.

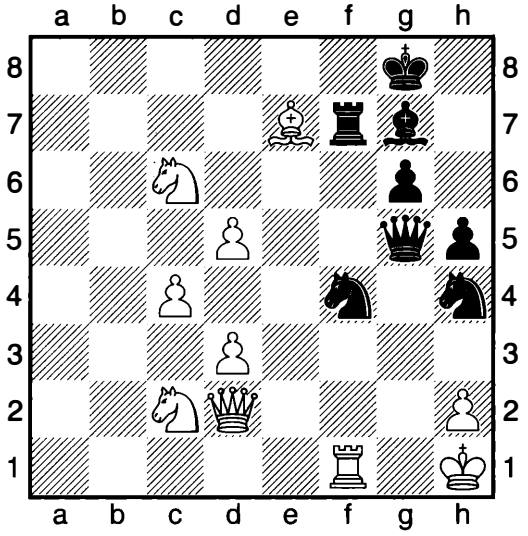
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

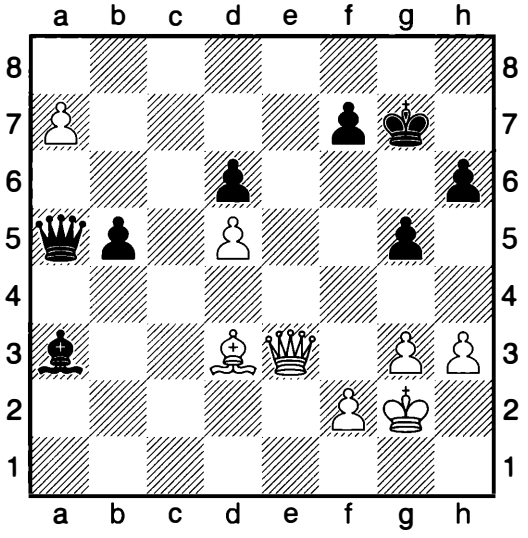
Marks



2. Black to Play

Move No.	WHITE	BLACK

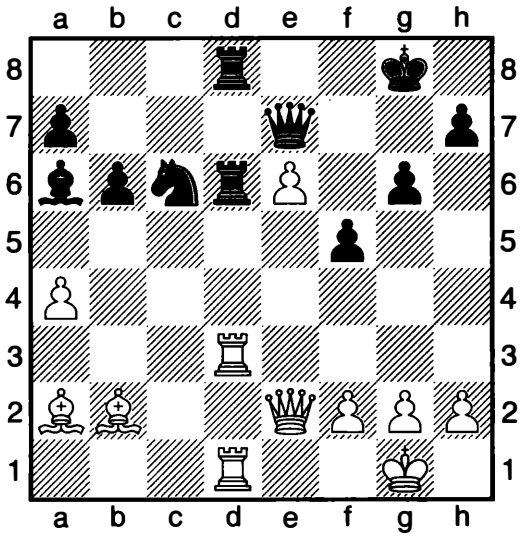
Marks



3. White to Play

Move No.	WHITE	BLACK

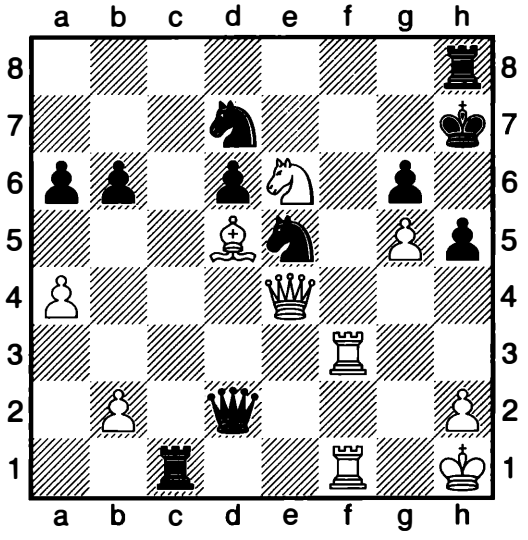
Marks



4. White to Play

Move No.	WHITE	BLACK

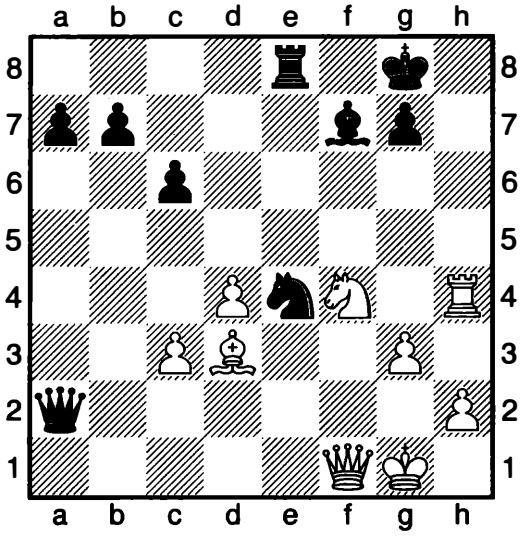
Marks



5. White to Play

Move No.	WHITE	BLACK

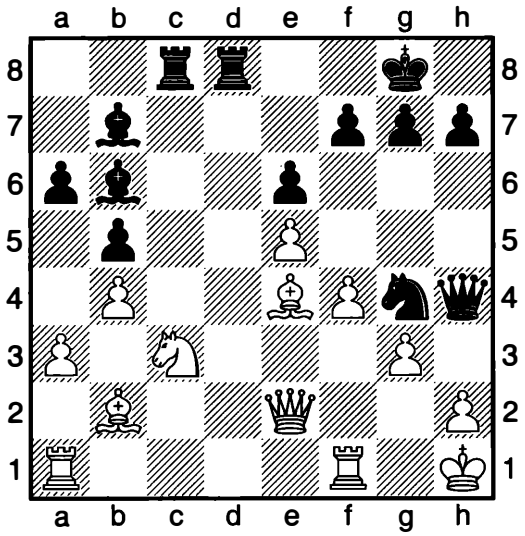
Marks



6. White to Play

Move No.	WHITE	BLACK

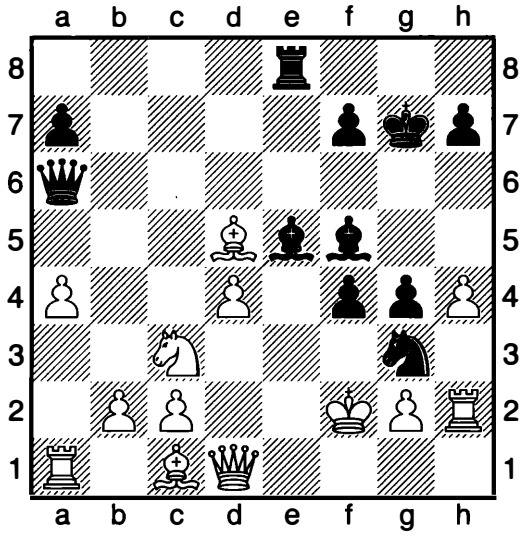
Marks



7. Black to Play

Move No.	WHITE	BLACK

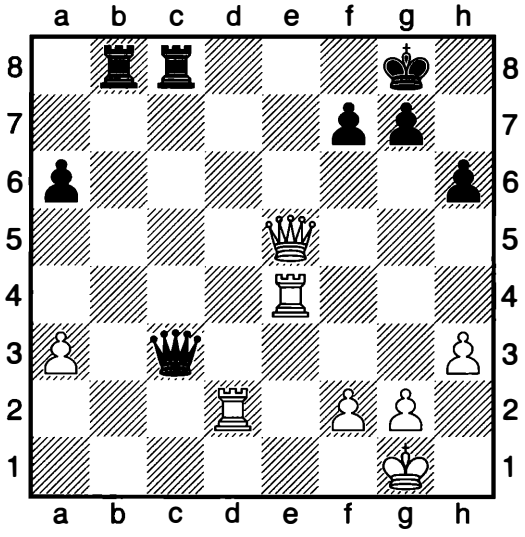
Marks



8. Black to Play

Move No.	WHITE	BLACK

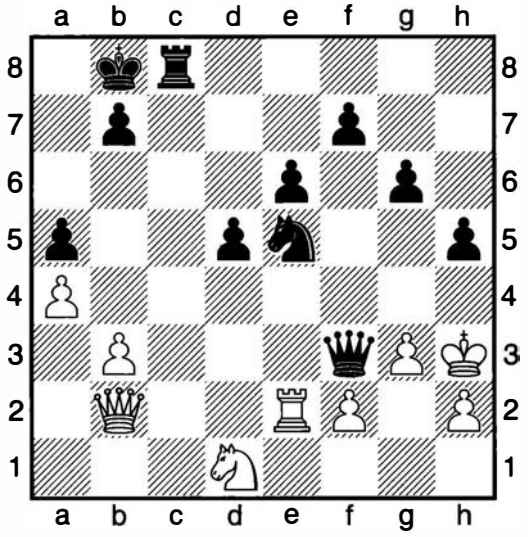
Marks



9. White to Play

Move No.	WHITE	BLACK

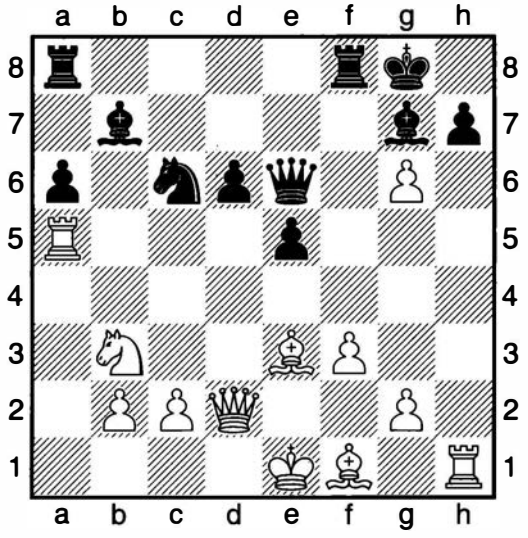
Marks



10. Black to Play

Move No.	WHITE	BLACK

Marks



11. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 78

Overloaded Piece

In today's session we have learnt the effect of an Overloaded Piece.

I am also happy that you have solved 09-problems and have developed confidence to use this tactic while playing a game.

To re-cap, a piece is said to be 'Overloaded' when it thrust upon the responsibility of defending too many chessmen or vital squares at once. From the examples, we have seen that an 'Overloaded' piece is prone to attack from the opponent's unprotected pieces with a decisive advantage.

The task before you now is to consolidate the knowledge of this tactic by solving additional 11-problems.

Training Session 78: Overloaded Piece

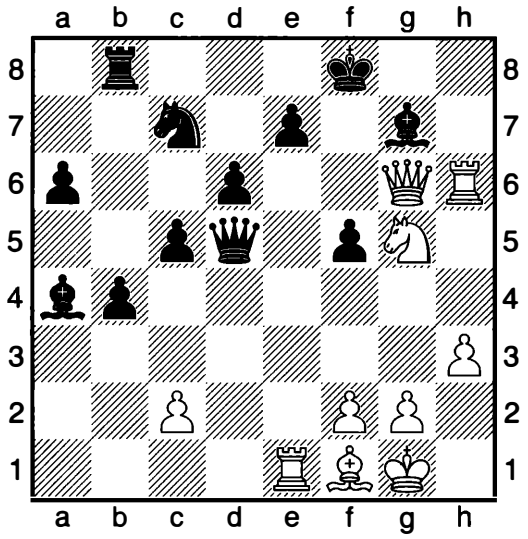
No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

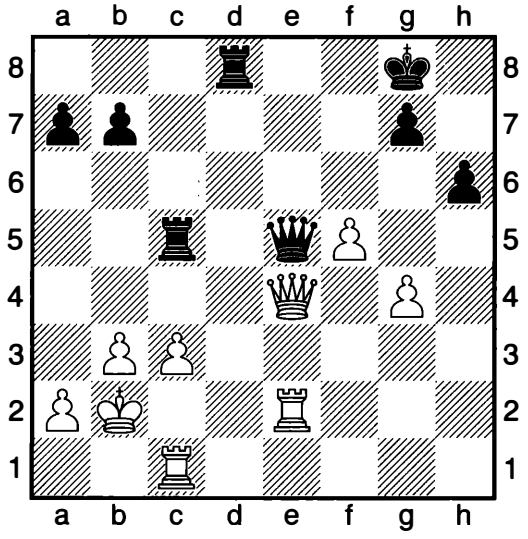
1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make a point to record the same.
5. Record your answer in the space provided against the problem.
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

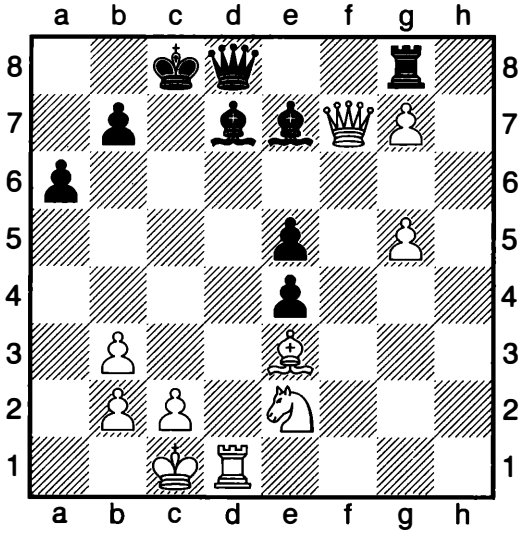
Marks



2. Black to Play

Move No.	WHITE	BLACK

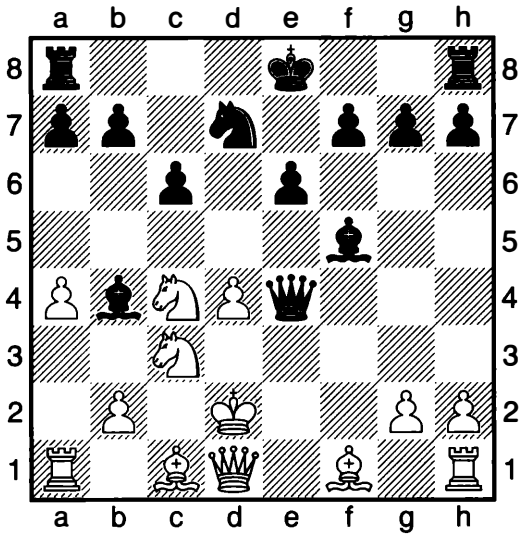
Marks



3. White to Play

Move No.	WHITE	BLACK

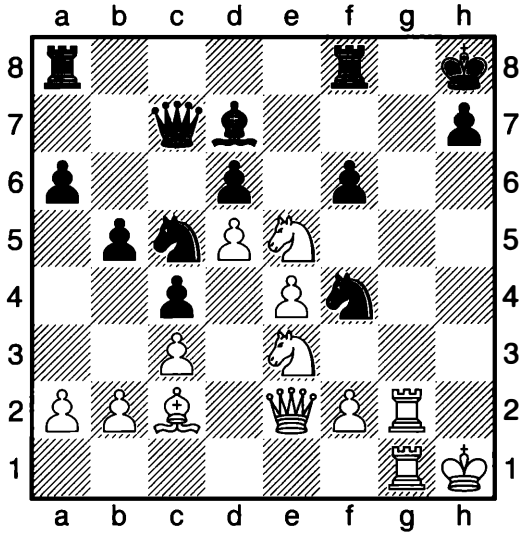
Marks



4. White to Play

Move No.	WHITE	BLACK

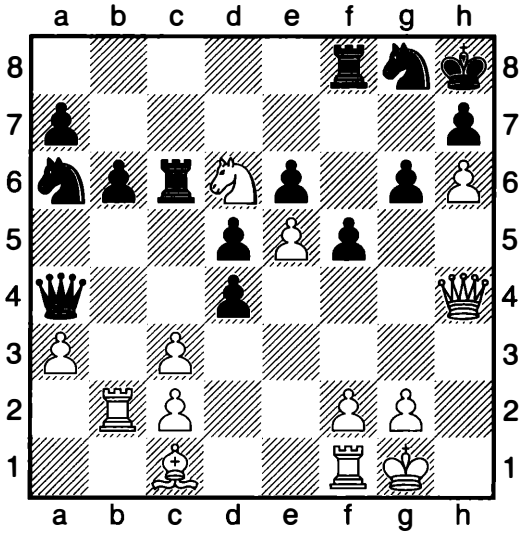
Marks



5. White to Play

Move No.	WHITE	BLACK

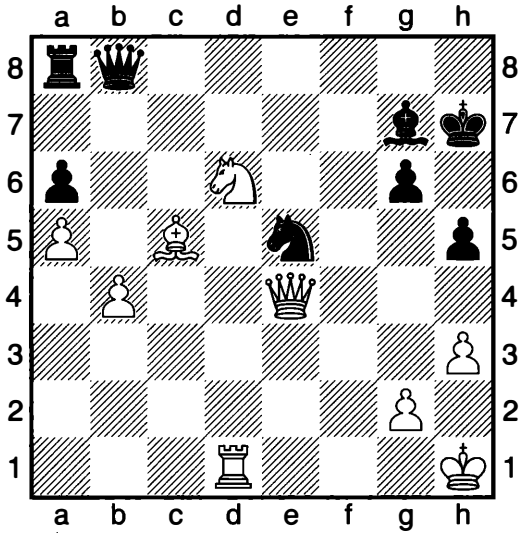
Marks



6. White to Play

Move No.	WHITE	BLACK

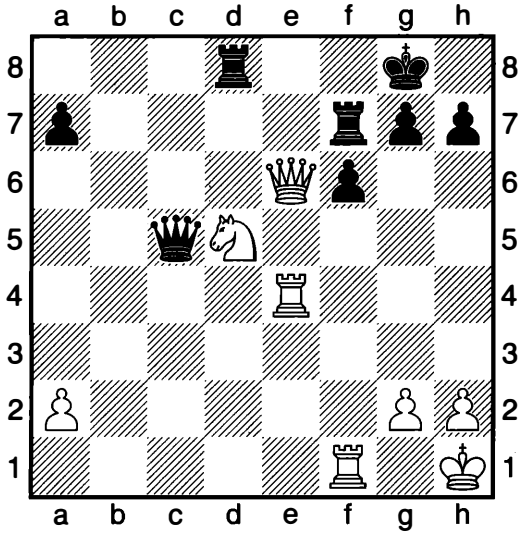
Marks



7. White to Play

Move No.	WHITE	BLACK

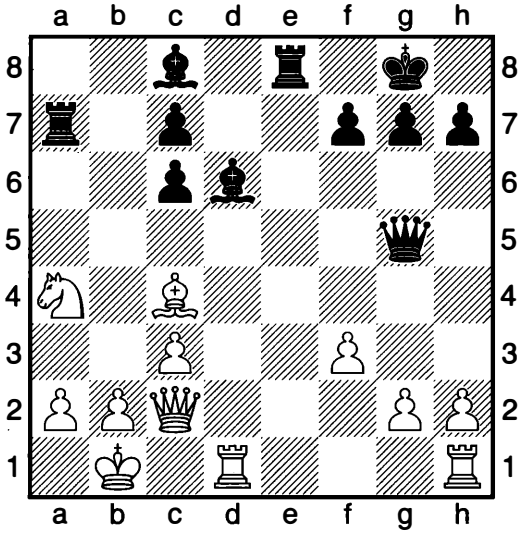
Marks



8. White to Play

Move No.	WHITE	BLACK

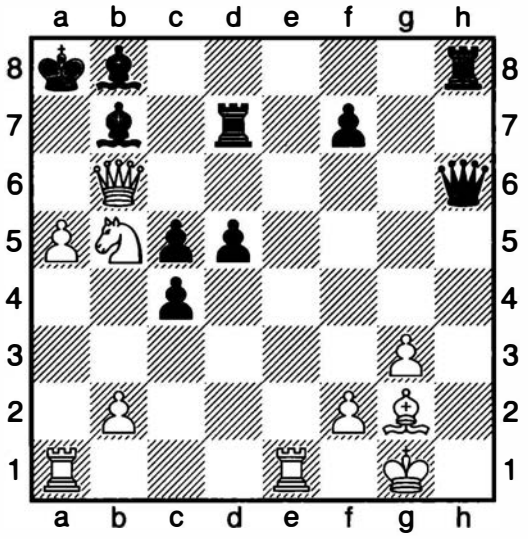
Marks



9. Black to Play

Move No.	WHITE	BLACK

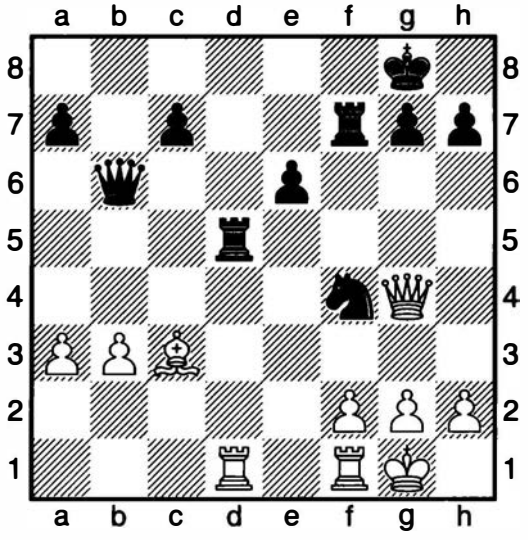
Marks



10. White to Play

Move No.	WHITE	BLACK

Marks



11. Black to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 79

Line Opening/Closing

In today's session we have examined the concept of 'Line Opening/Closing.

We have seen that 'Line Opening' moves are the one that allow our pieces to work at the fullest whereas 'Line Closing' moves helps us in breaking the co-ordination of our opponent's pieces and thereby allowing us to gain advantage.

I am happy that you have successfully solved 9-problems and have developed confidence to use this tactic while playing a game.

The task before you now is to consolidate the knowledge by solving additional 11-problems.

Training Session 79: Line Opening/Closing

No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.

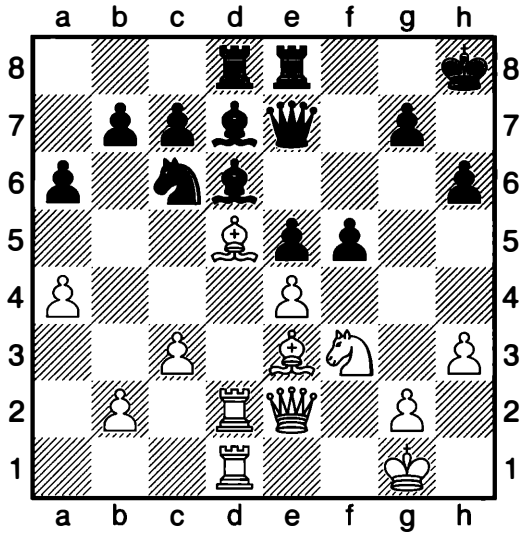
2. You are allowed to move the pieces only if you find it difficult to solve the problem.

3. Write down the solution in the space provided against the diagram.

4. If the position offers possibility of variations, do make a point to record the same.

5. Record your answer in the space provided against the problem.

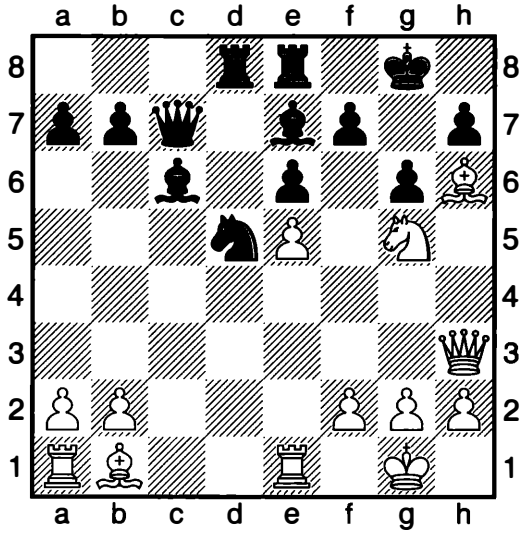
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

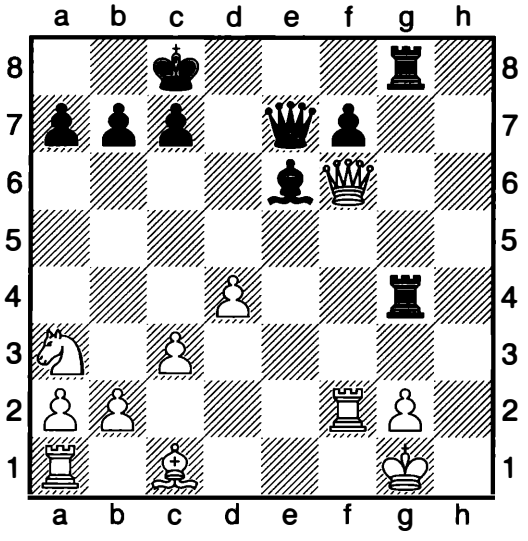
Marks



2. White to Play

Move No.	WHITE	BLACK

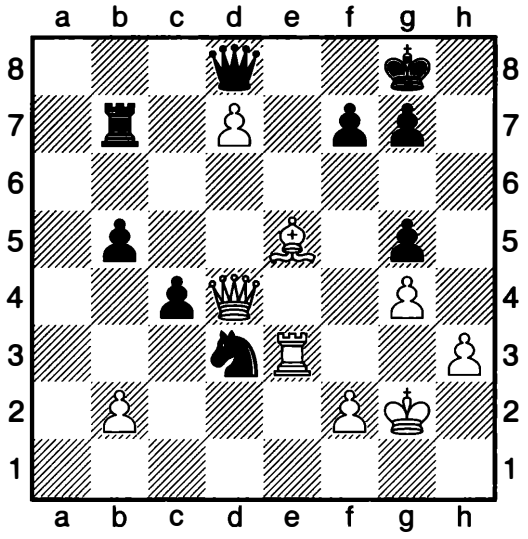
Marks



3. Black to Play

Move No.	WHITE	BLACK

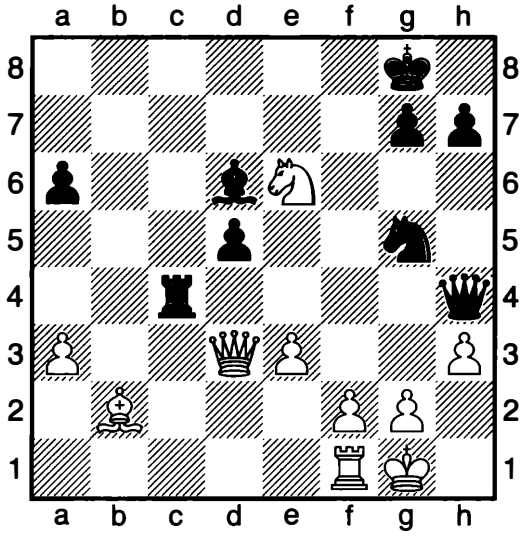
Marks



4. White to Play

Move No.	WHITE	BLACK

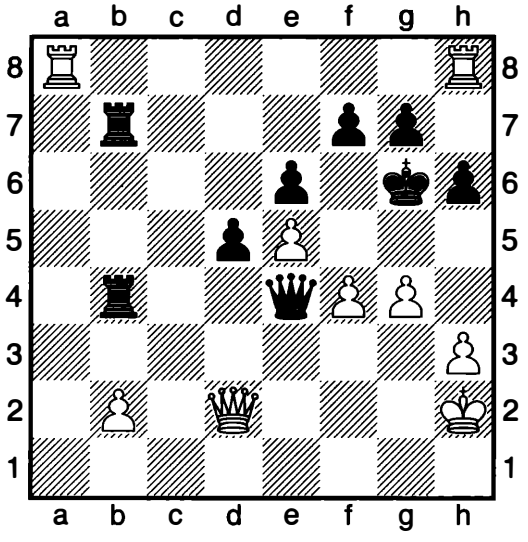
Marks



5. Black to Play

Move No.	WHITE	BLACK

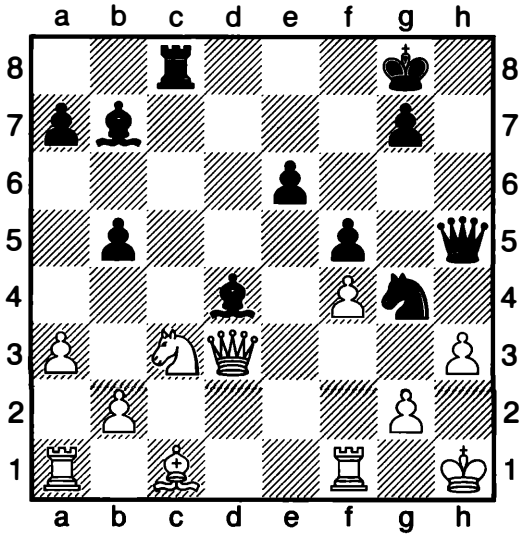
Marks



6. White to Play

Move No.	WHITE	BLACK

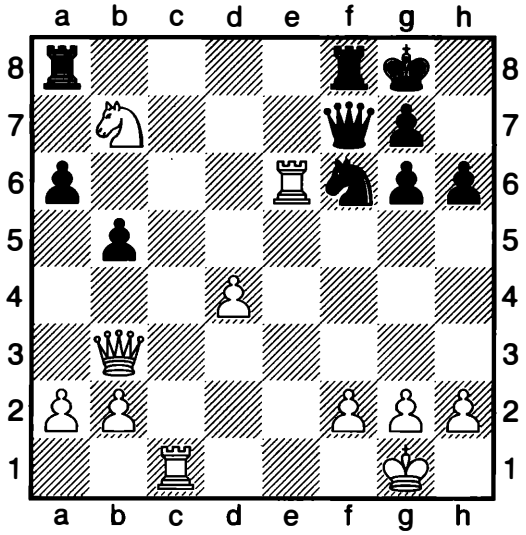
Marks



7. Black to Play

Move No.	WHITE	BLACK

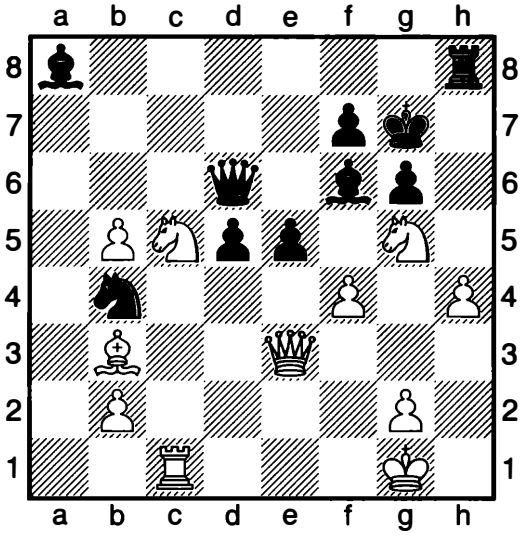
Marks



8. Black to Play

Move No.	WHITE	BLACK

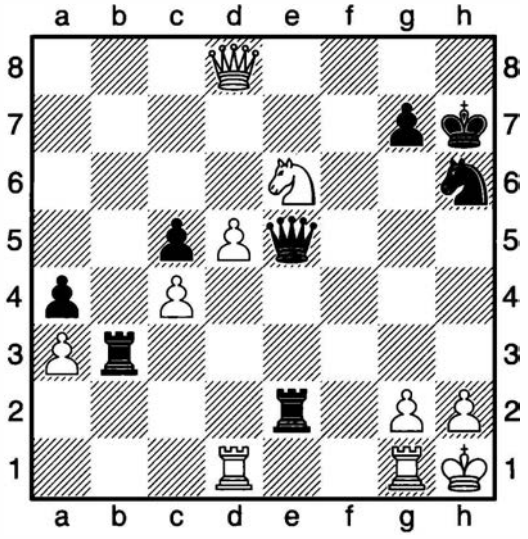
Marks



9. White to Play

Move No.	WHITE	BLACK

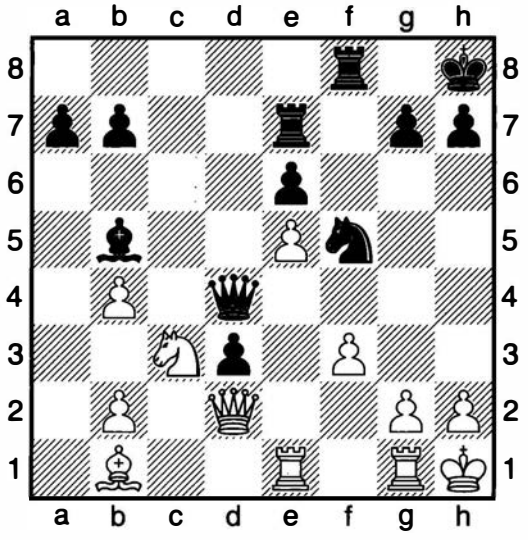
Marks



10. Black to Play

Move No.	WHITE	BLACK

Marks



11. Black to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 80

Square Vacation

In today's session we have learnt the technique of 'Square Vacation'.

This tactic is basically used to get access to the dream square successfully without loss of time. The idea is to dump our own hindering pieces out of the way with tempo gaining moves so as to prevent our opponent from re-grouping.

I am happy that you have successfully solved 9-problems and have developed confidence to use this tactic while playing a game.

The task before you now is to consolidate the knowledge by solving additional 11-problems.

Training Session 80: Square Vacation

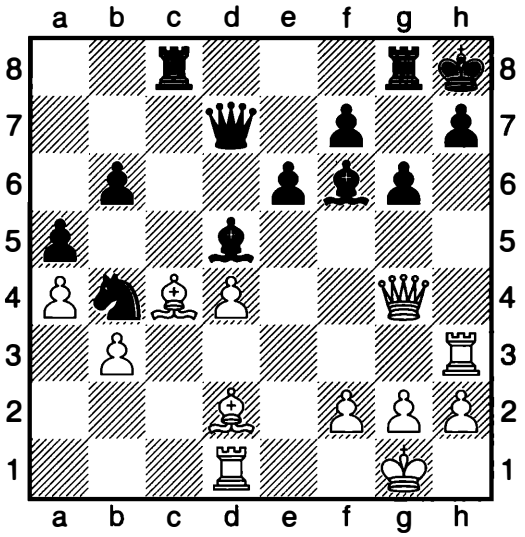
No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

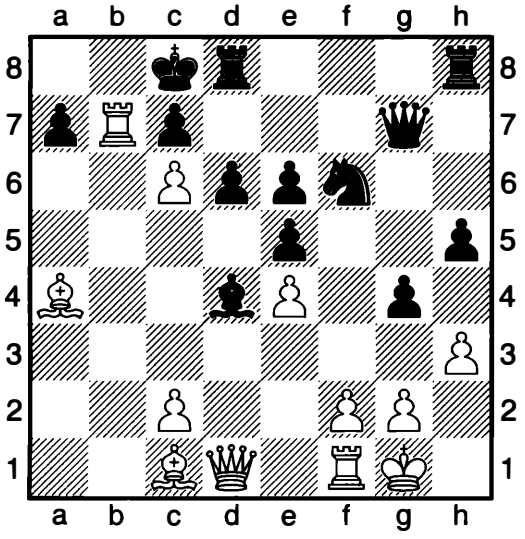
1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make a point to record the same.
5. Record your answer in the space provided against the problem.
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

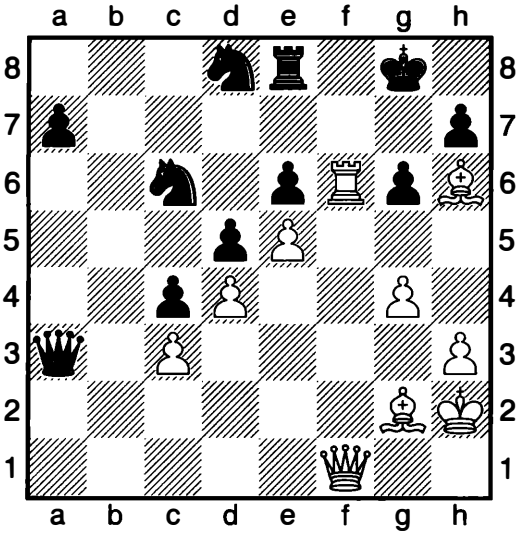
Marks



2. White to Play

Move No.	WHITE	BLACK

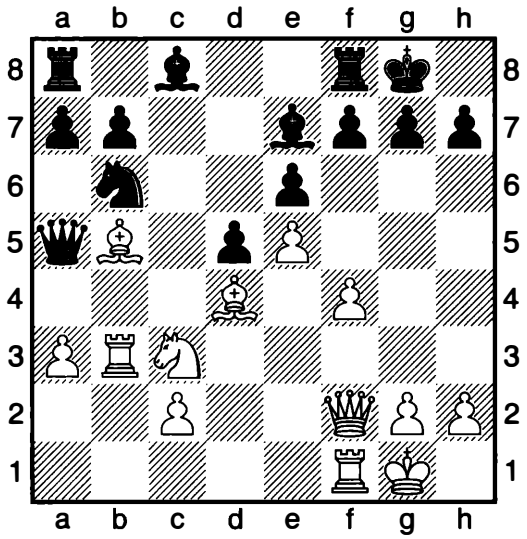
Marks



3. White to Play

Move No.	WHITE	BLACK

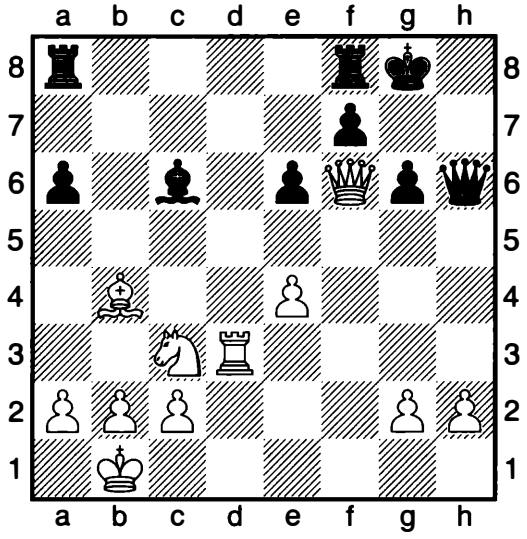
Marks



4. White to Play

Move No.	WHITE	BLACK

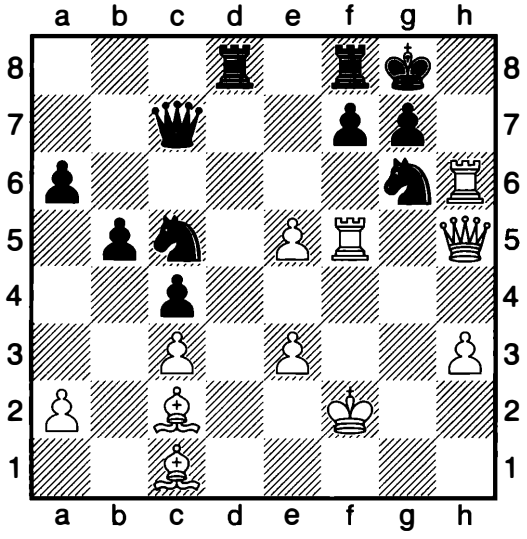
Marks



5. White to Play

Move No.	WHITE	BLACK

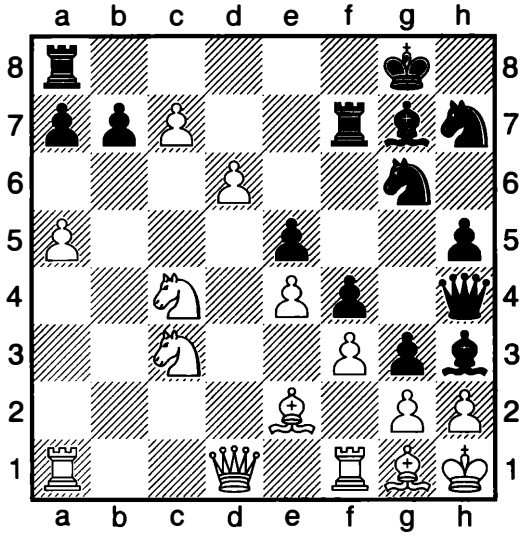
Marks



6. White to Play

Move No.	WHITE	BLACK

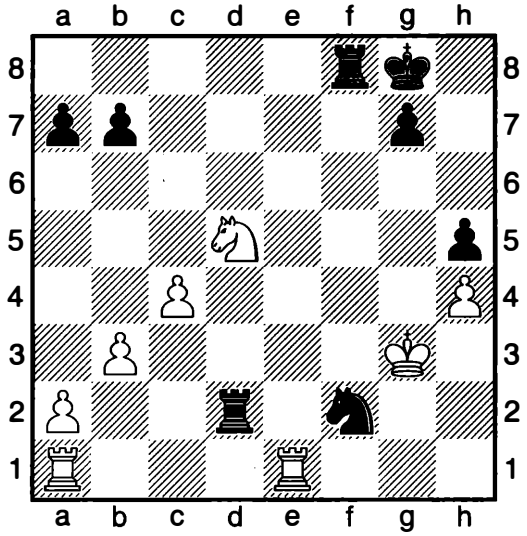
Marks



7. Black to Play

Move No.	WHITE	BLACK

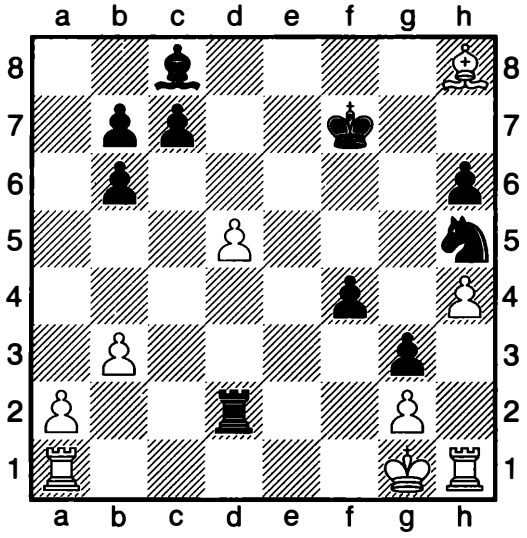
Marks



8. Black to Play

Move No.	WHITE	BLACK

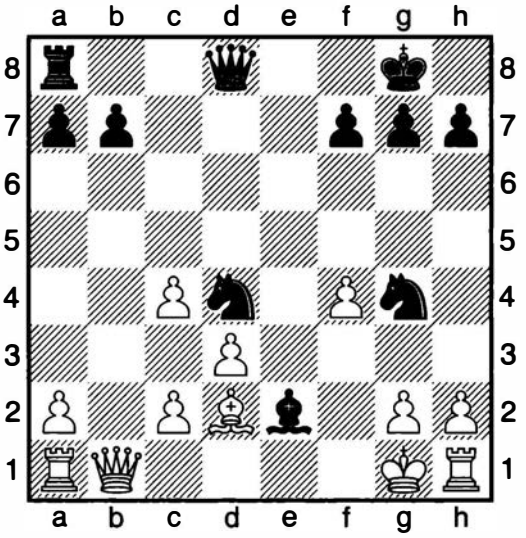
Marks



9. Black to Play

Move No.	WHITE	BLACK

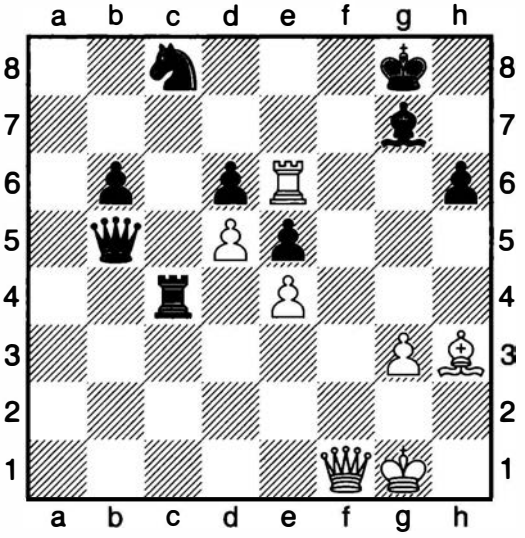
Marks



10. Black to Play.

Move No.	WHITE	BLACK

Marks



11. White to Play.

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 81

Passed Pawn

In today's session on 'Passed Pawn' we have understood the full meaning of Phildor's quote: 'Pawn is the Soul of Chess'.

Once you have created a 'Passer', you should look for ways to 'Protect' and 'Push' the same towards stardom. The result is that your opponent will be tied down to maintain surveillance of that 'Passed Pawn', which will create scope for attack and promotion.

I am happy that you have successfully solved 9-problems and have developed confidence to realise the advantage of the Passed Pawn.

The task before you now is to consolidate the knowledge by solving additional 11-problems.

Training Session 81: Passed Pawn

No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.

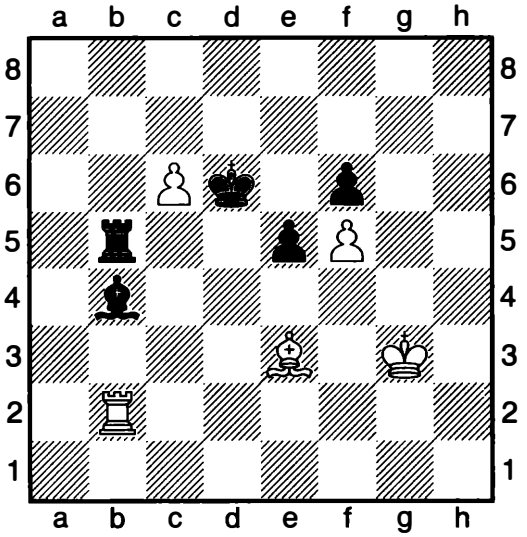
2. You are allowed to move the pieces only if you find it difficult to solve the problem.

3. Write down the solution in the space provided against the diagram.

4. If the position offers possibility of variations, do make a point to record the same.

5. Record your answer in the space provided against the problem.

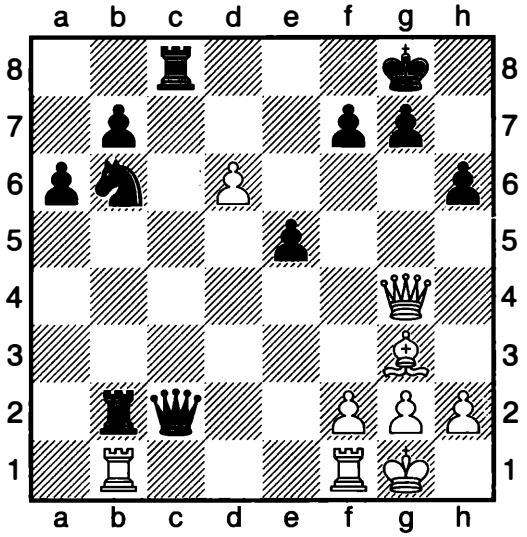
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play.

Move No.	WHITE	BLACK

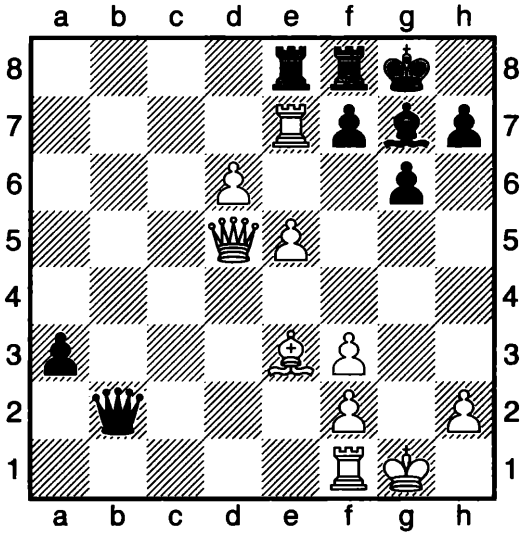
Marks



2. White to Play.

Move No.	WHITE	BLACK

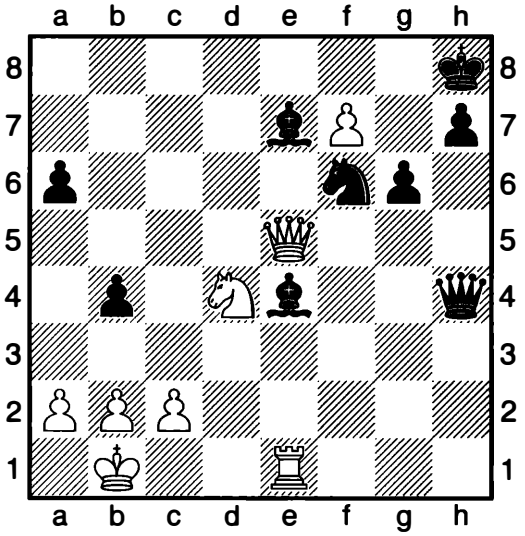
Marks



3. White to Play.

Move No.	WHITE	BLACK

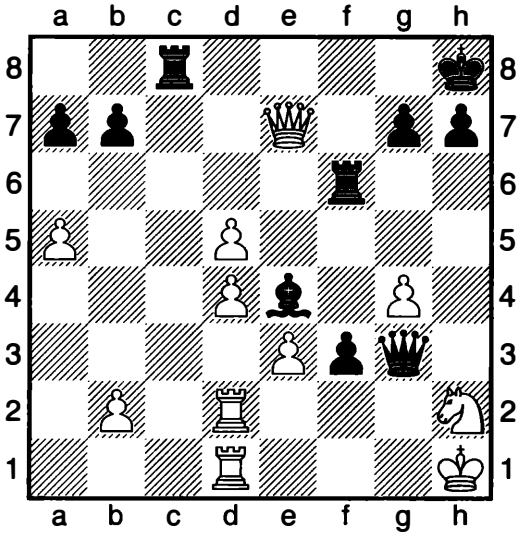
Marks



4. White to Play.

Move No.	WHITE	BLACK

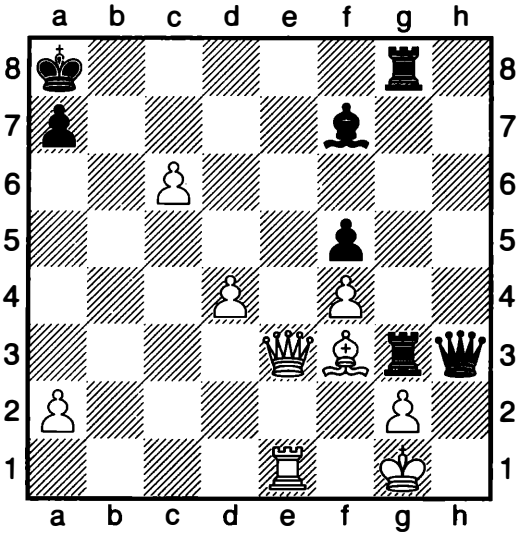
Marks



5. Black to Play.

Move No.	WHITE	BLACK

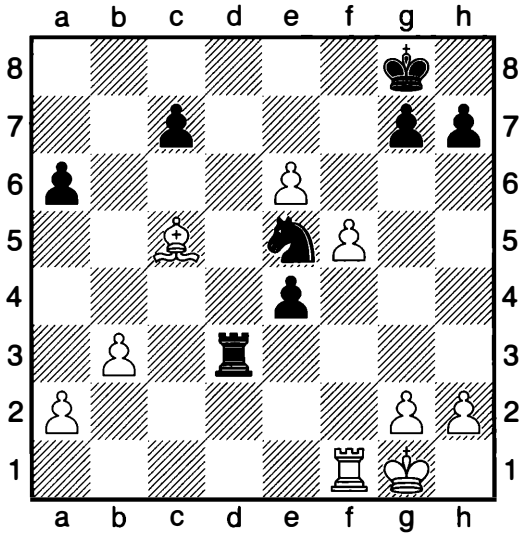
Marks



6. White to Play.

Move No.	WHITE	BLACK

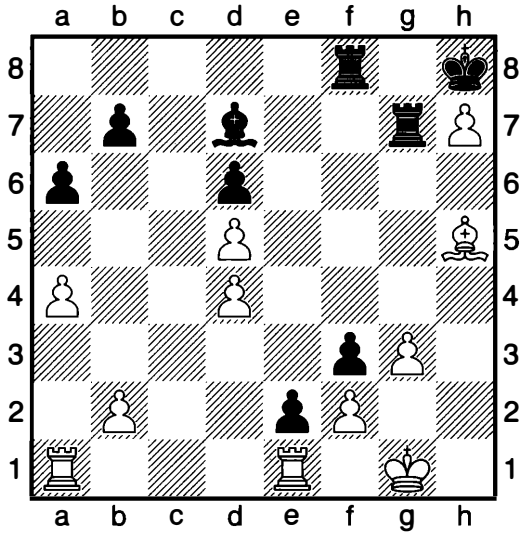
Marks



7. White to Play.

Move No.	WHITE	BLACK

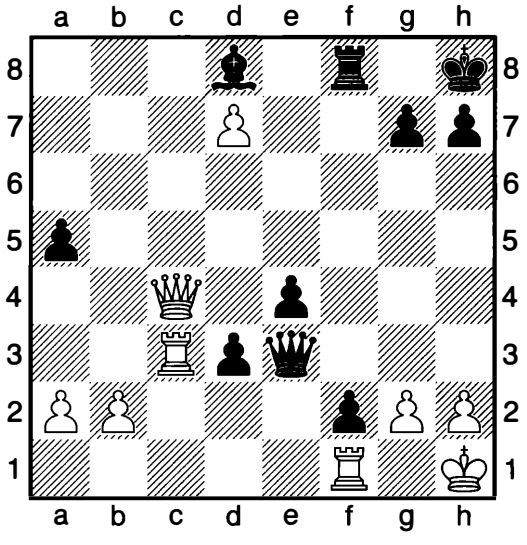
Marks



8. Black to Play.

Move No.	WHITE	BLACK

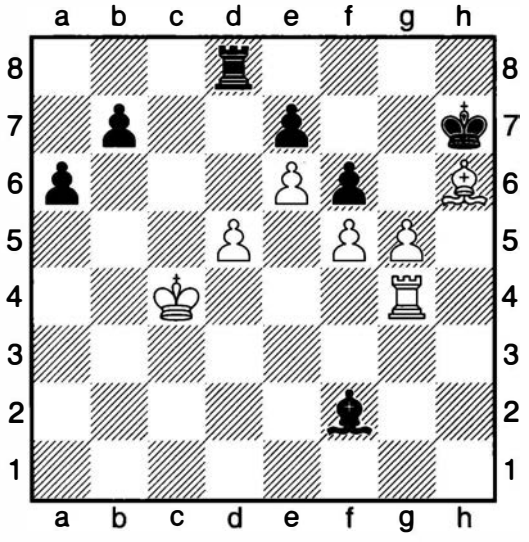
Marks



9. Black to Play.

Move No.	WHITE	BLACK

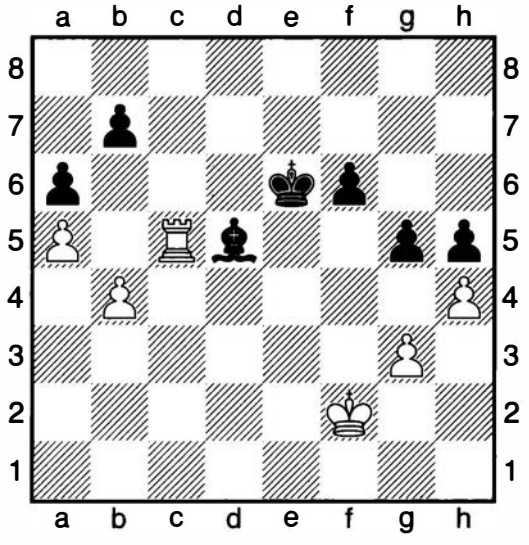
Marks



10. White to Play.

Move No.	WHITE	BLACK

Marks



11. White to Play.

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 82

Zwischenzug – The 'Intermediate' Move

In today's session we have learnt the technique of 'Zwischenzug' – 'the 'Unexpected'.

This tactic is the unexpected surprising move, which is normally missed during calculation. The result is that the player who has missed this surprising move in the calculation is bound to lose material coupled with deterioration of the position.

I am happy that you have successfully solved 6-problems and have developed confidence to use this tactic while playing a game.

The task before you now is to consolidate the knowledge by solving additional 11-problems.

Training Session 82: Zwischenzug – the 'Intermediate' move

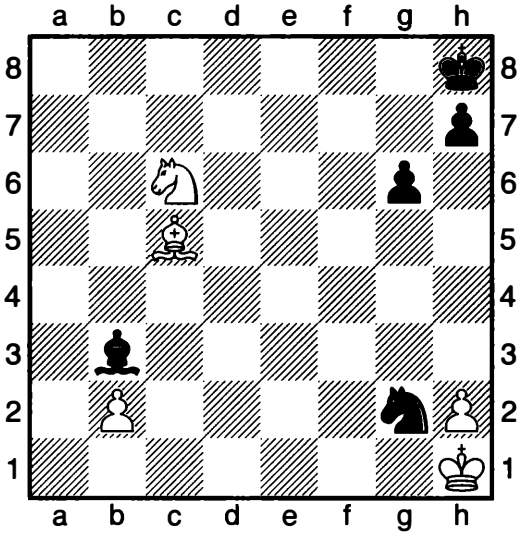
No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

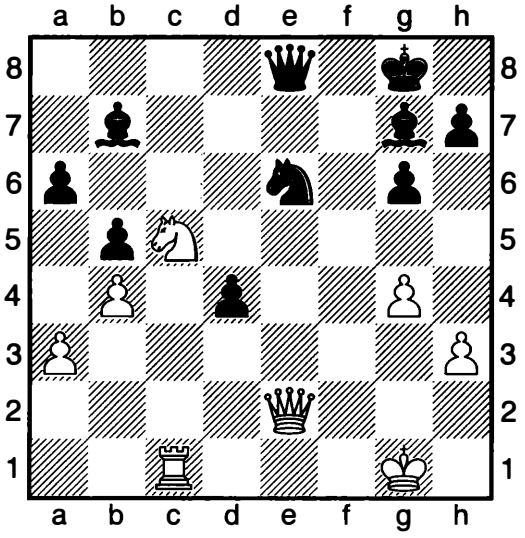
1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make a point to record the same.
5. Record your answer in the space provided against the problem.
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play.

Move No.	WHITE	BLACK

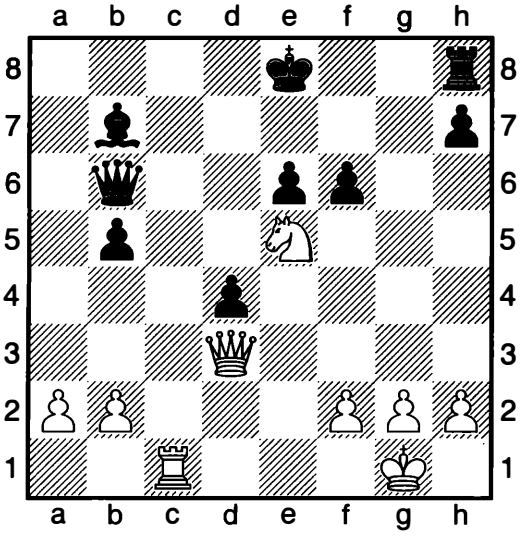
Marks



2. Black to Play.

Move No.	WHITE	BLACK

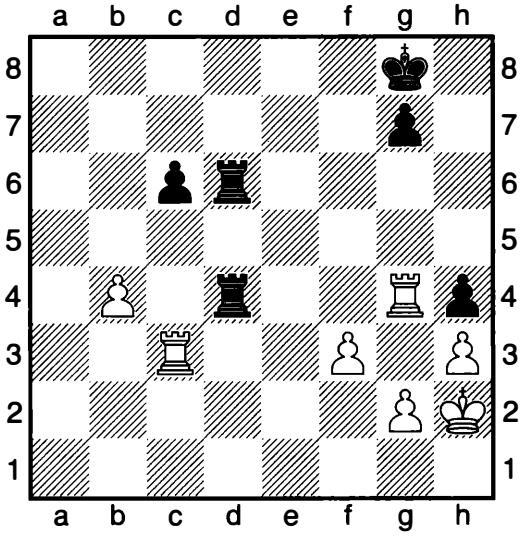
Marks



3. White to Play.

Move No.	WHITE	BLACK

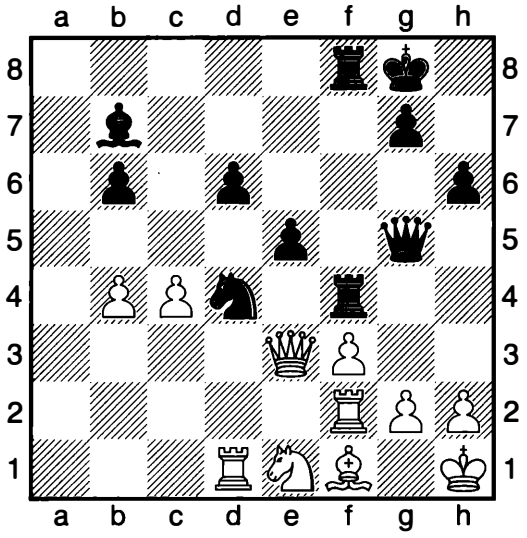
Marks



4. White to Play.

Move No.	WHITE	BLACK

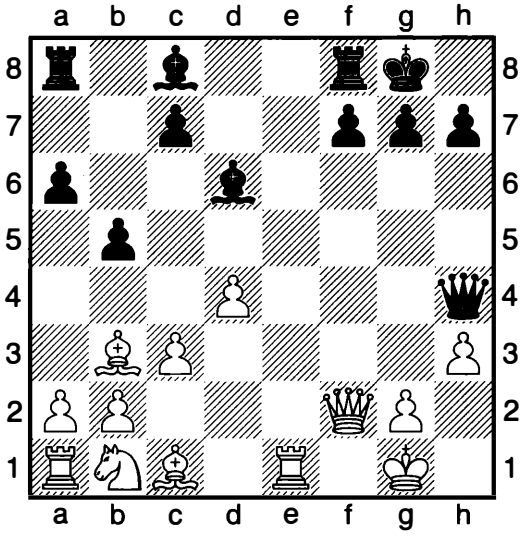
Marks



5. Black to Play.

Move No.	WHITE	BLACK

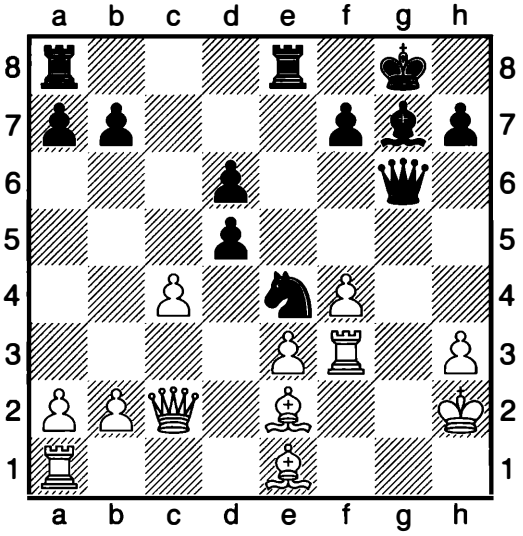
Marks



6. Black to Play.

Move No.	WHITE	BLACK

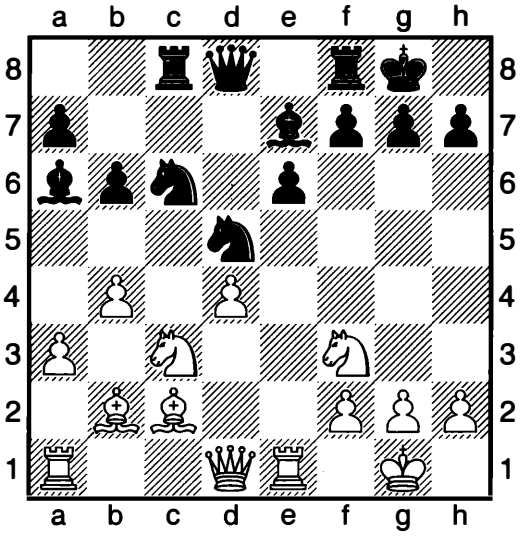
Marks



7. Black to Play.

Move No.	WHITE	BLACK

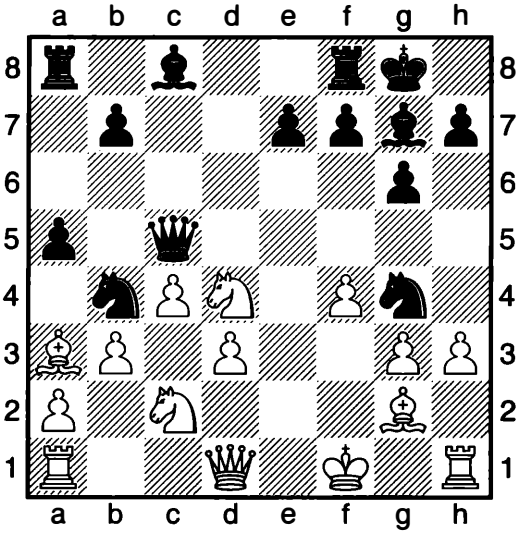
Marks



8. White to Play.

Move No.	WHITE	BLACK

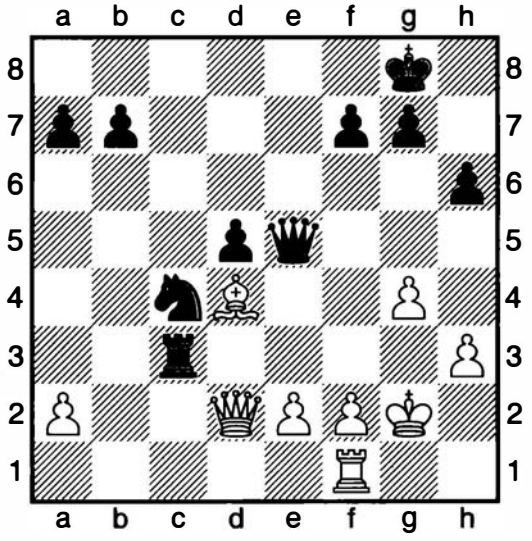
Marks



9. Black to Play.

Move No.	WHITE	BLACK

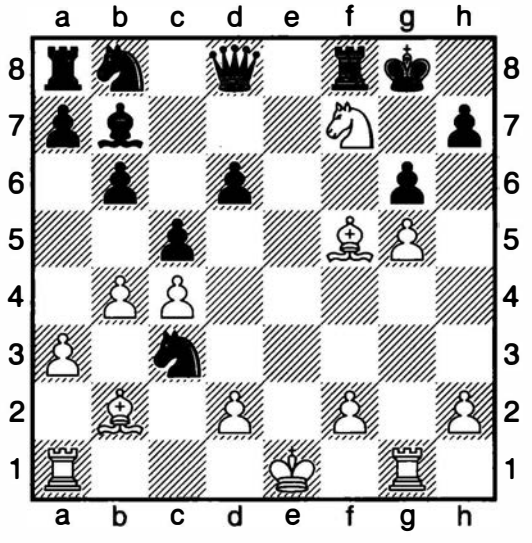
Marks



10. Black to Play.

Move No.	WHITE	BLACK

Marks



11. White to Play.

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 83

Draw by Repetition & Stalemate

In today's session we have learnt the technique to swindle our opponent in a completely lost position by means of 'Perpetual Check' and 'Stalemate' so as to salvage a valuable half-a-point.

I am happy that you have successfully solved 9-problems to understand the mechanism of drawing the game.

The task before you now is to consolidate by solving additional 11-problems.

Training Session 83: Draw by Repetition & Stalemate

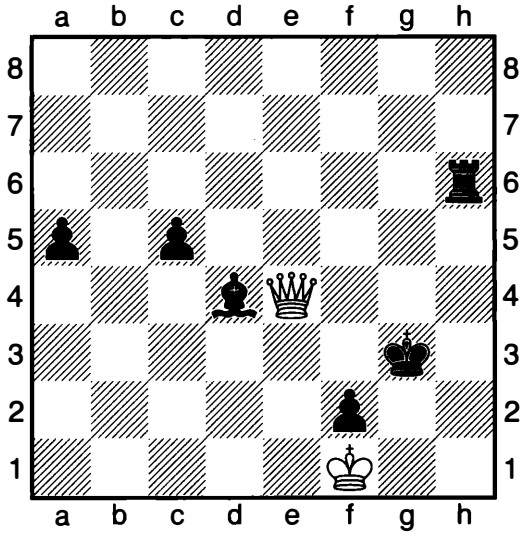
No. of Question: 11

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 55

Testing Method:

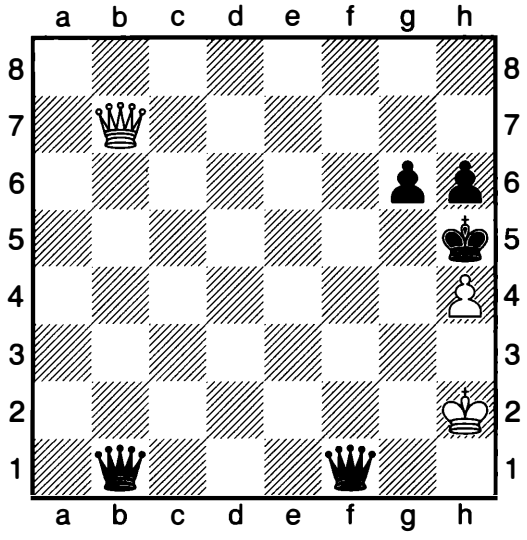
1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make a point to record the same.
5. Record your answer in the space provided against the problem.
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.



1. White to Play

Move No.	WHITE	BLACK

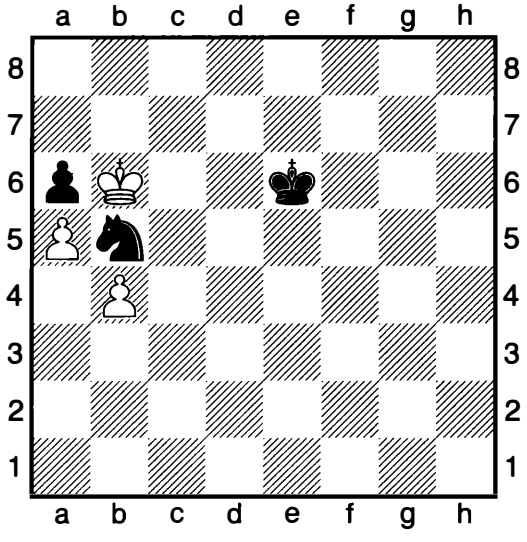
Marks



2. White to Play

Move No.	WHITE	BLACK

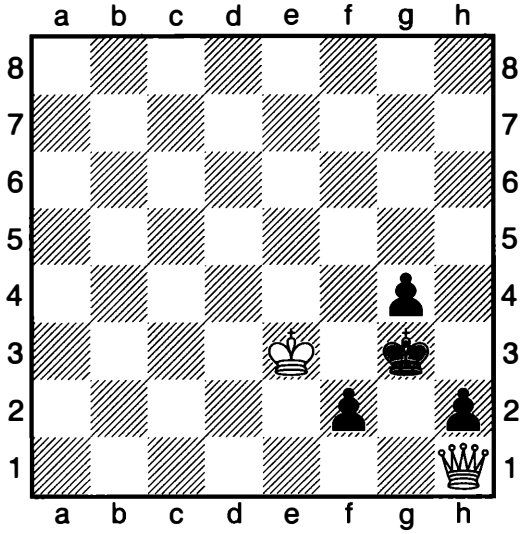
Marks



3. Black to Play

Move No.	WHITE	BLACK

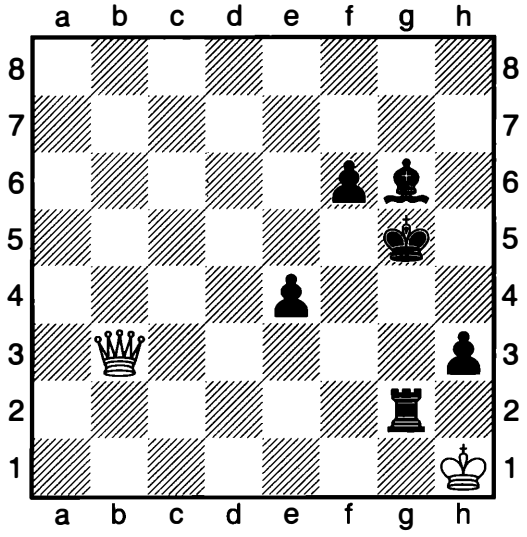
Marks



4. Black to Play

Move No.	WHITE	BLACK

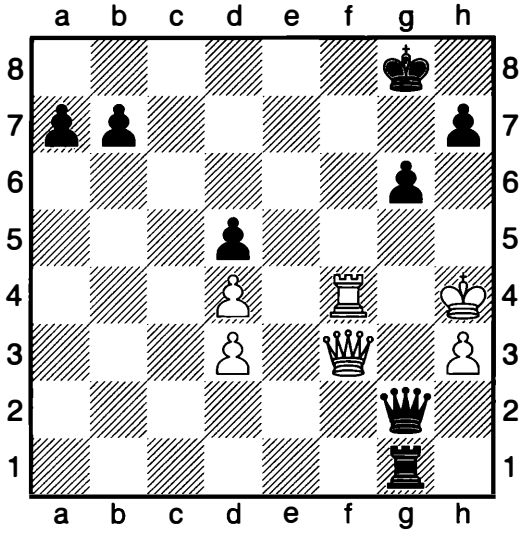
Marks



5. White to Play

Move No.	WHITE	BLACK

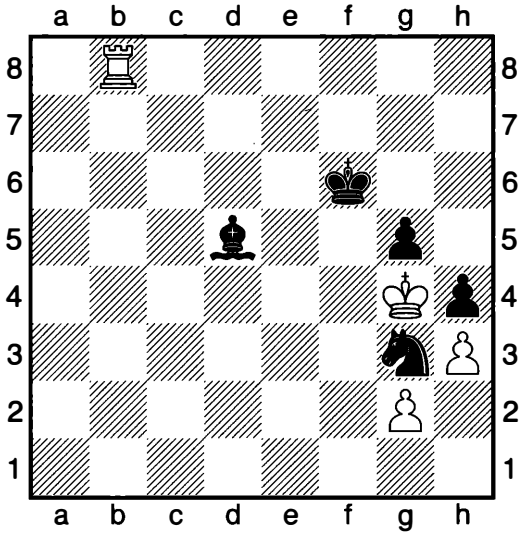
Marks



6. White to Play

Move No.	WHITE	BLACK

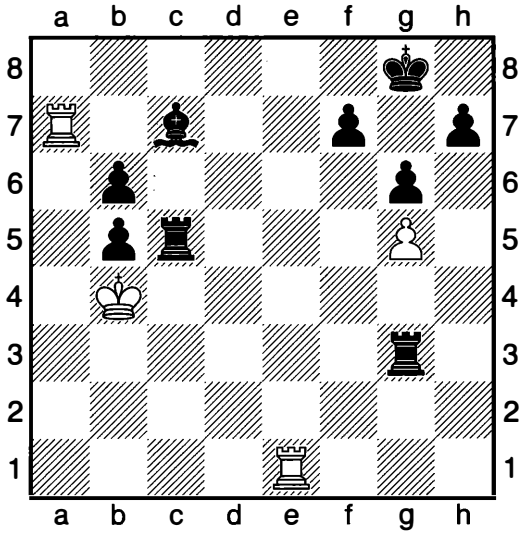
Marks



7. White to Play

Move No.	WHITE	BLACK

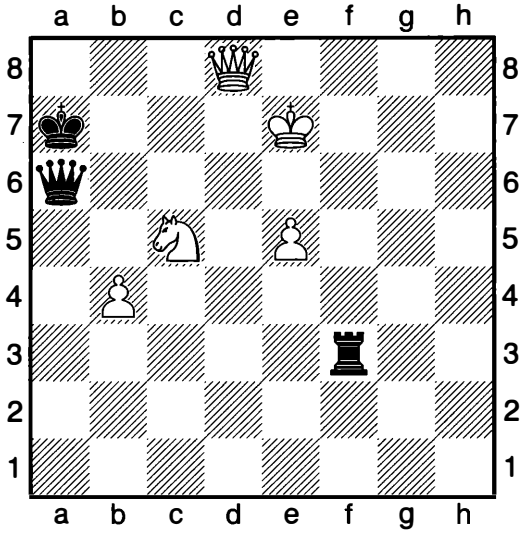
Marks



8. White to Play

Move No.	WHITE	BLACK

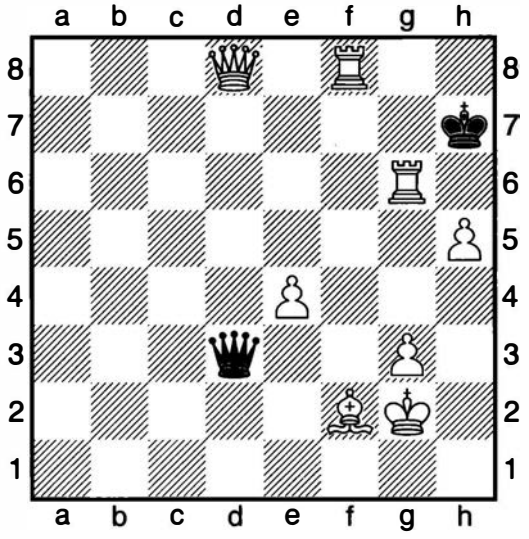
Marks



9. Black to Play

Move No.	WHITE	BLACK

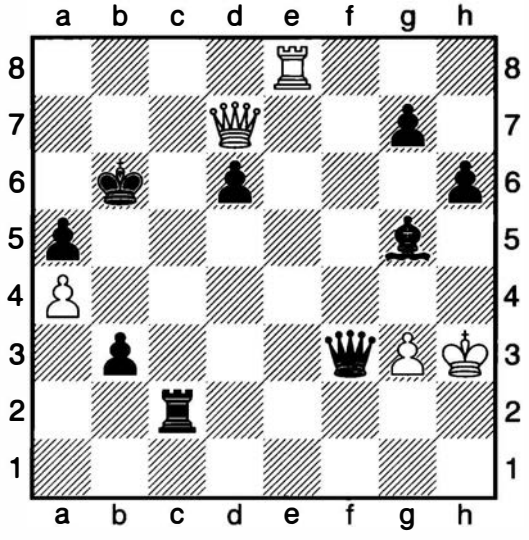
Marks



10. Black to Play

Move No.	WHITE	BLACK

Marks



11. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 84

X'Ray Attack & Windmills

In today's session we have learnt two interesting tactics: the X'Ray attack & Windmills.

We have seen that X-ray technique in Chess is the attacking as well as defensive ability of a piece (Queen/Rook/Bishop) to 'see through' at the hidden squares.

Whereas, the Windmill tactic in Chess is a series of checks through which the player on offensive is able to gain material advantage. For a Windmill to be successful, co-ordination of at least two pieces are required. They work in tandem to dehydrate the defending King by making him move back and forth between two vulnerable positions.

I am happy that you have successfully solved 6-problems on X-Ray Attack and 3-problems on Windmills.

The task before you now is to consolidate the knowledge by solving additional 6-problems.

Training Session 84: X'Ray Attack & Windmills

No. of Question: 06 + 06

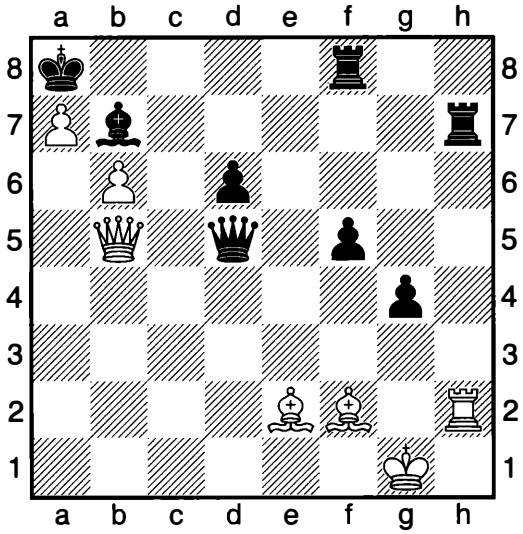
Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 72

Testing Method:

1. The test positions are to be solved by setting up the position a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make a point to record the same.
5. Record your answer in the space provided against the problem.
6. The trainer would check the correctness of your answer and would record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of this chapter and the book.

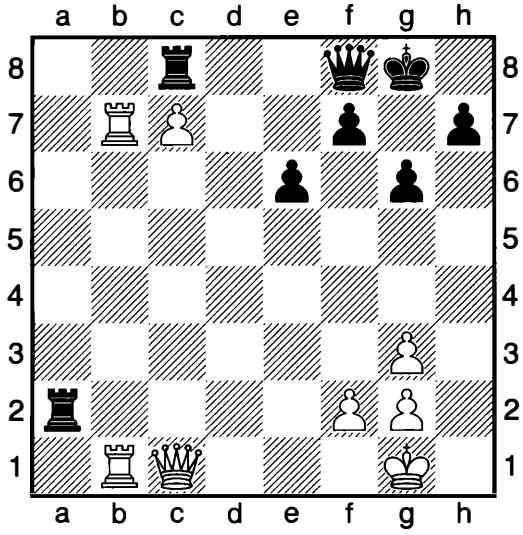
X'Ray Attack



1. Black to Play

Move No.	WHITE	BLACK

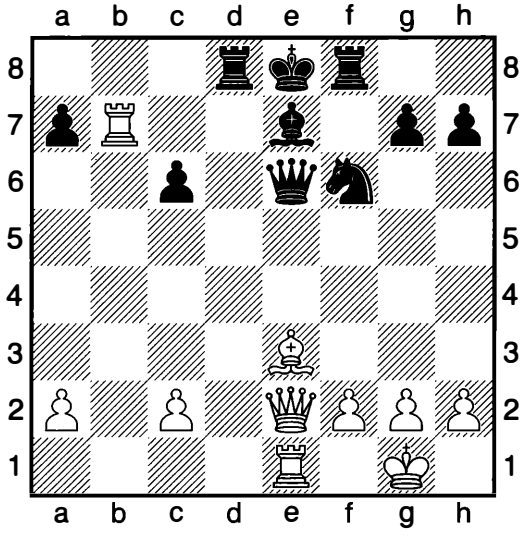
Marks



2. White to Play

Move No.	WHITE	BLACK

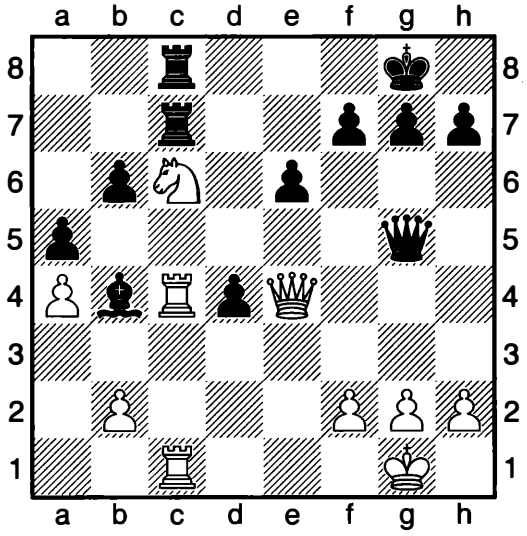
Marks



3. White to Play

Move No.	WHITE	BLACK

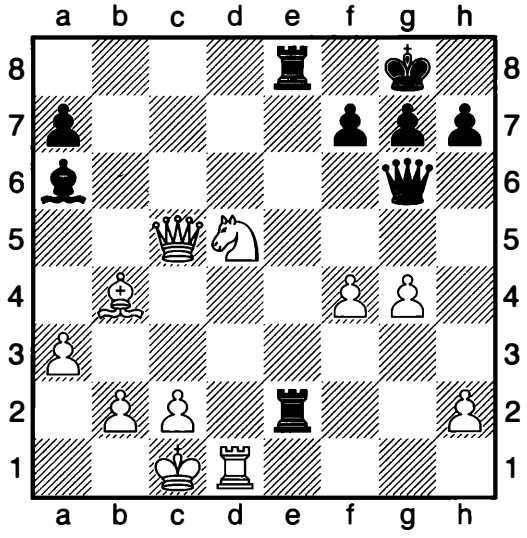
Marks



4. Black to Play

Move No.	WHITE	BLACK

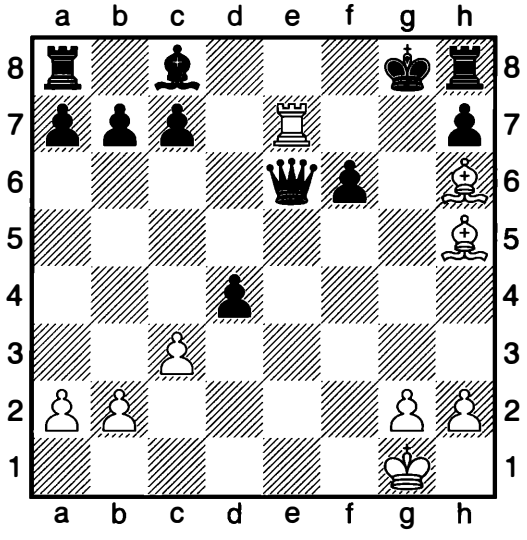
Marks



5. White to Play

Move No.	WHITE	BLACK

Marks

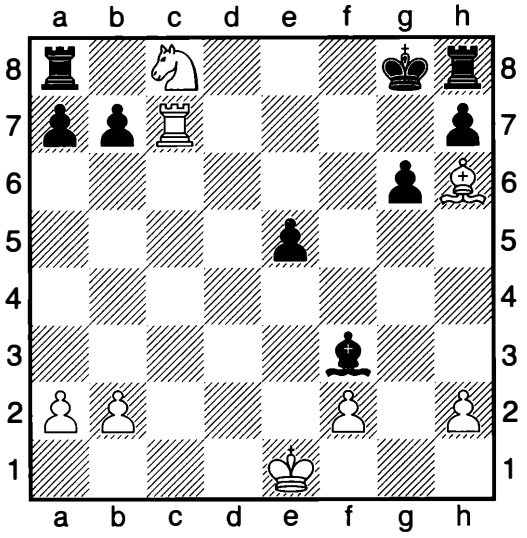


6. White to Play

Move No.	WHITE	BLACK

Marks

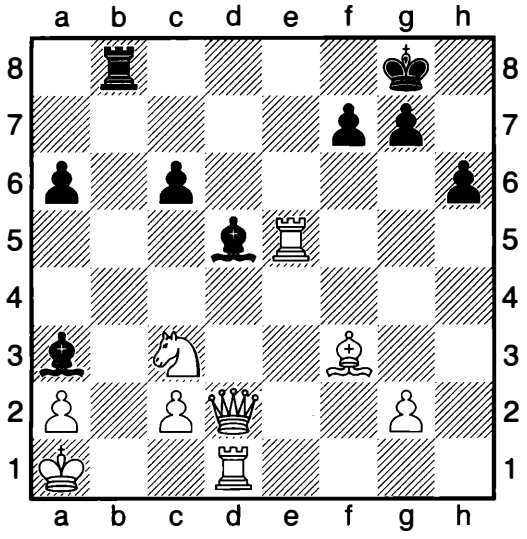
Windmills



1. White to Play

Move No.	WHITE	BLACK

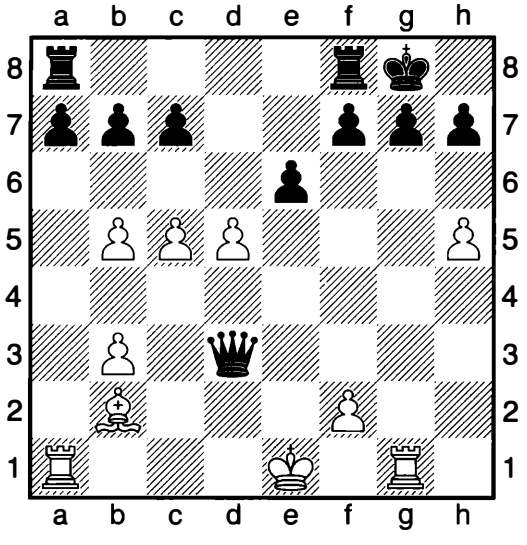
Marks



2. Black to Play

Move No.	WHITE	BLACK

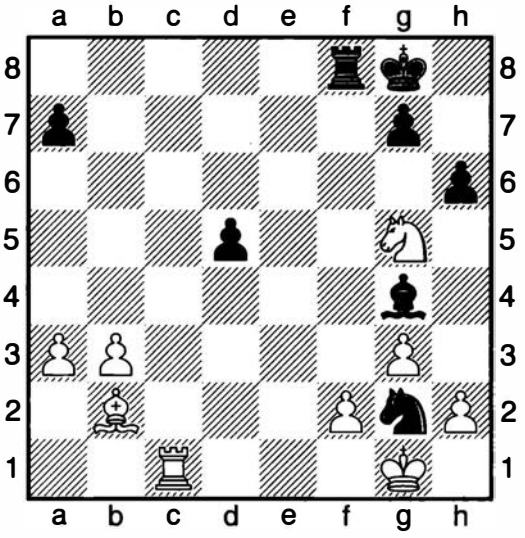
Marks



3. White to Play

Move No.	WHITE	BLACK

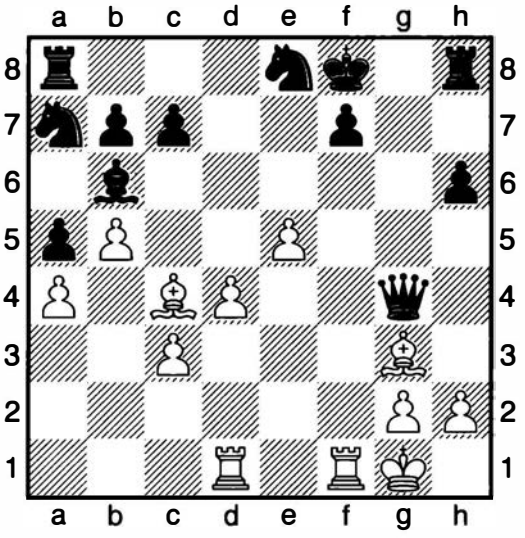
Marks



4. White to Play

Move No.	WHITE	BLACK

Marks



5. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
11	05	55						

Training Session 85 - 96
Training Games 25 to 36

By now you have played 48 serious training games and now it's time to get yourself familiar to the opening names, opening ideas and the 'Book Openings'.

In this level we will be continuing with the same King Pawn opening (1.e4) and, in Black's reply, we have:

1.	Ruy Lopez Opening	Steinitz variation	(Game 25)
2.	Ruy Lopez Opening	Exchange variaiton	(Game 26)
3.	Ruy Lopez Opening	'Open' variation	(Game 27)
4.	Ruy Lopez Opening	Classial variation	(Game 28)
5.	Scotch Game		(Game 29)
6.	French Defense		(Game 30)
7.	Caro-Kann Defense		(Game 31)
8.	Alekhine Defense		(Game 32)
9.	Scandinavian Defense		(Game 33)
10.	Pirc/Modern Defense		(Game 34)
11.	Sicilian Defense	Najdorf variation	(Game 35)
12.	Sicilian Defense	Yugoslav Dragon variation	(Game 36)

I am sanguine that the choice of opening ideas presented ideas will help you in developing as a very good chess player.

Now that you have got good experience and an increased playing strength, it's time to start playing training games with a Chess Clock. I suggest you use the classical time-control of 90 minutes+30 seconds increment/player.

From this game onwards, you will also be recording the balance time at your disposal after every move! As such, an additional column has been added in the score-sheet. The purpose of recording time is to find out your speed of play. It will help you in curbing your speed if you are playing too fast and, will help you to manage time-scrambles if you are too slow.

If you are still not familiar with the Chess Clock, rules relating to the recording of a game, I suggest you go through the following para detailed in 'The Chess Course' (Page - 26):

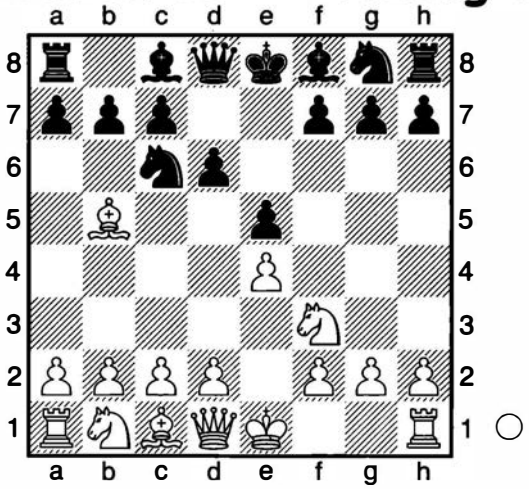
a) Competition Rules
b) Recording of the Game
c) Chess Clocks

In keeping with the above, you are required to play 24-training games in this level of Chess Course. The basic Points to be remembered are:

1. These 24-games are to be played over 24-sessions (1-games in each session with colour reversed).
2. The suggested time-control is 90 minutes+30 seconds increment/player.
3. You are required to compulsorily record the game in the score-sheet provided against each of the game and also note down the balance time at your disposal after every move.
4. At the end of each session, you are required to handover the workbook to your trainer for analysis.
5. The trainer will analyse the game till 30-moves and will allot marks as per the scoring pattern detailed below.
6. The basic idea is make you aware of the mistakes committed by you in the the game.
7. He will also present his appraisal report for all the 24-games played in the chart provided at the end of this book.

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 85 - Training Game 25



White to play from this position:

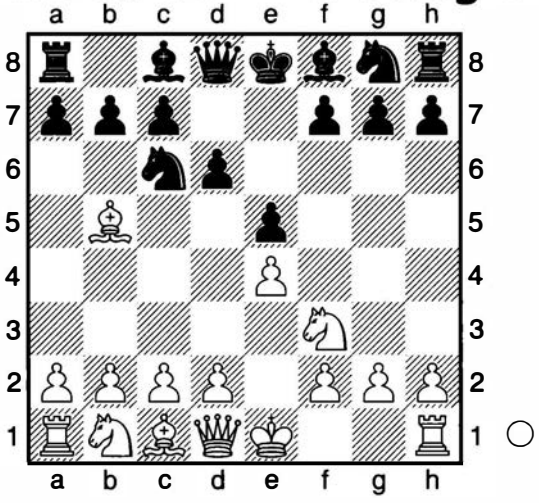
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		d6		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 85 - Training Game 25a



White to play from this position:

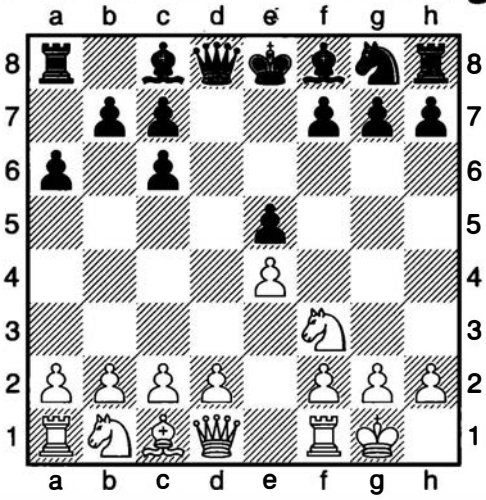
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		d6		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 86 - Training Game 26



Black to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

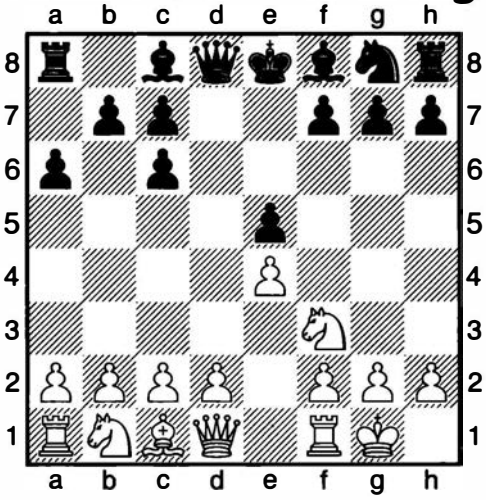
White:		Signature :
Black:		Signature :

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		a6		23				
04	Bxc6		dxc6		24				
05	0–0				25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 86 - Training Game 26a



Black to play from this position:

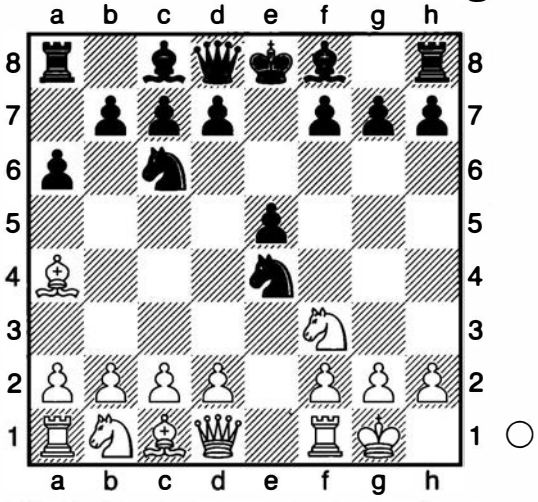
Date:	Round:	Start TIme:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		a6		23				
04	Bxc6		dxc6		24				
05	0-0				25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 87 - Training Game 27



White to play from this position:

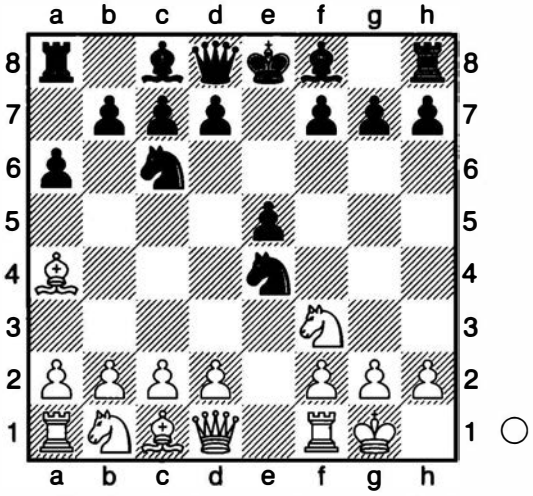
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		a6		23				
04	Ba4		Nf6		24				
05	0-0		Nxe4		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 87 - Training Game 27a



White to play from this position:

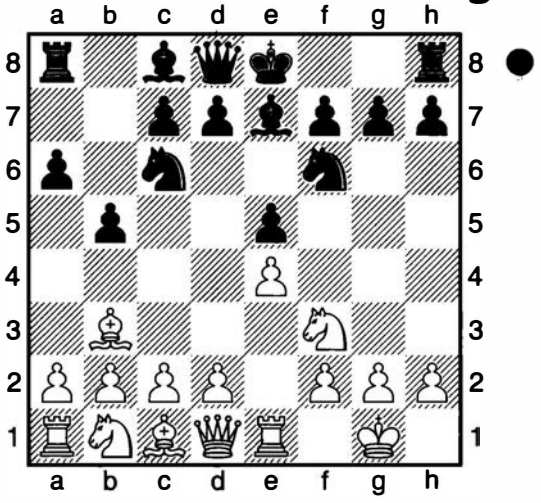
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		a6		23				
04	Ba4		Nf6		24				
05	0-0		Nxe4		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 88 - Training Game 28



Black to play from this position:

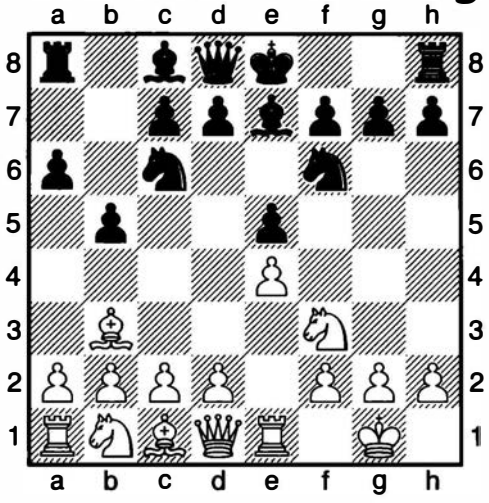
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		a6		23				
04	Ba4		Nf6		24				
05	0-0		Be7		25				
06	Re1		b5		26				
07	Bb3				27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 88 - Training Game 28a



Black to play from this position:

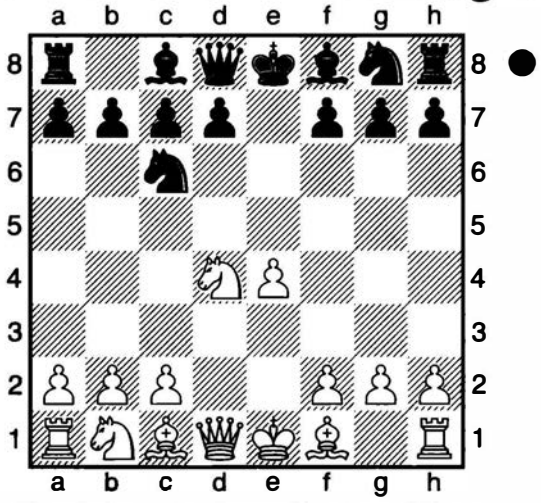
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	Bb5		a6		23				
04	Ba4		Nf6		24				
05	0-0		Be7		25				
06	Re1		b5		26				
07	Bb3				27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 89 - Training Game 29



Black to play from this position:

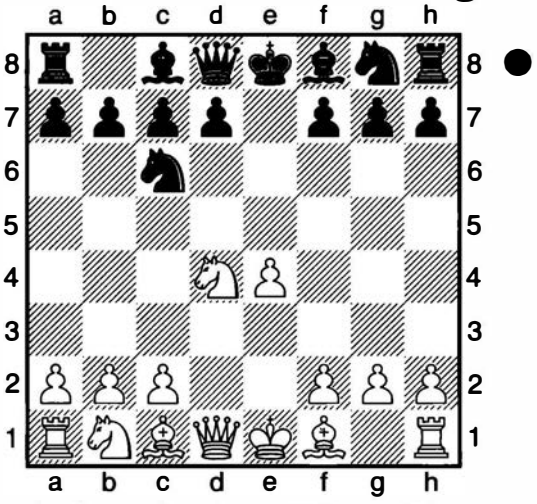
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	d4		exd4		23				
04	Nxd4				24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 89 - Training Game 29a



Black to play from this position:

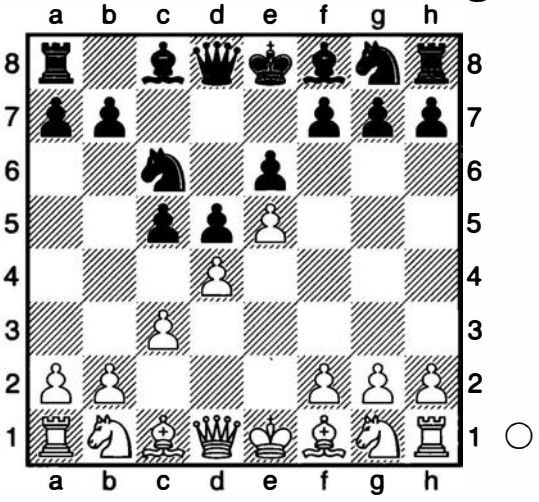
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e5		21				
02	Nf3		Nc6		22				
03	d4		exd4		23				
04	Nxd4				24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 90 - Training Game 30



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

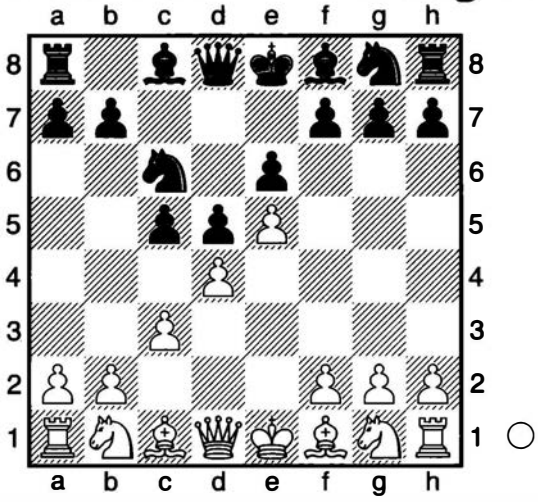
White:		Signature :
Black:		Signature :

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e6		21				
02	d4		d5		22				
03	e5		c5		23				
04	c3		Nc6		24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 90 - Training Game 30a



White to play from this position:

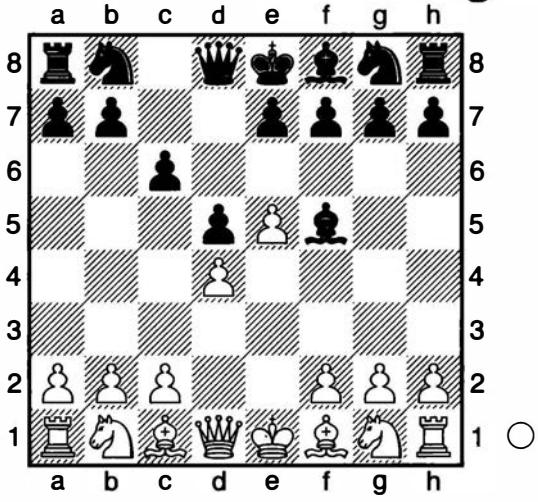
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		e6		21				
02	d4		d5		22				
03	e5		c5		23				
04	c3		Nc6		24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 91 - Training Game 31



White to play from this position:

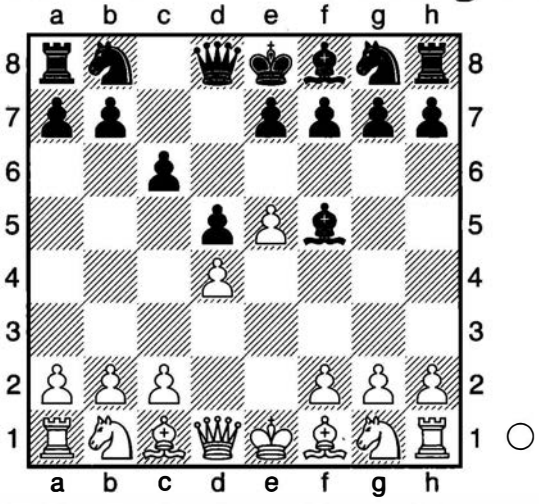
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		c6		21				
02	d4		d5		22				
03	e5		Bf5		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 91 - Training Game 31a



White to play from this position:

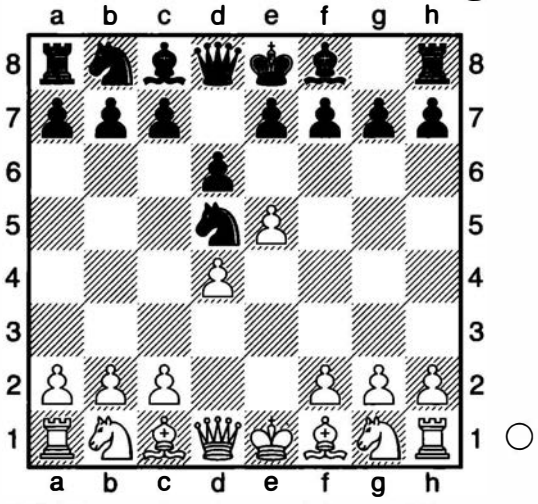
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		c6		21				
02	d4		d5		22				
03	e5		Bf5		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 92 - Training Game 32



White to play from this position:

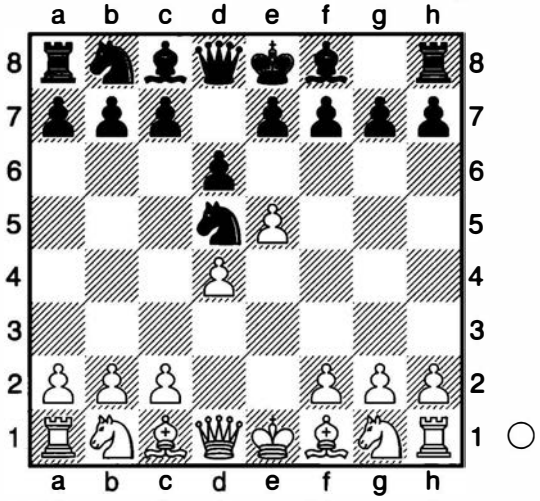
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		Nf6		21				
02	e5		Nd5		22				
03	d4		d6		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 92 - Training Game 32a



White to play from this position:

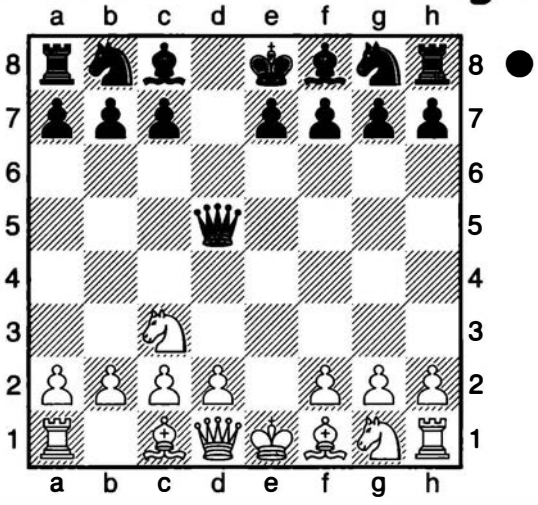
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		Nf6		21				
02	e5		Nd5		22				
03	d4		d6		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 93 - Training Game 33



Black to play from this position:

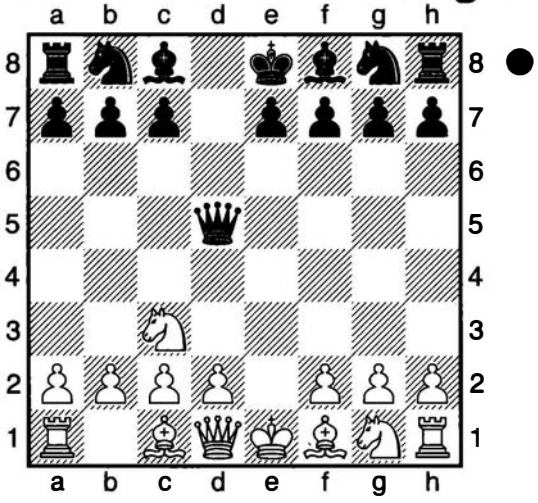
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		d5		21				
02	exd5		Qxd5		22				
03	Nc3				23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 93 - Training Game 33a



Black to play from this position:

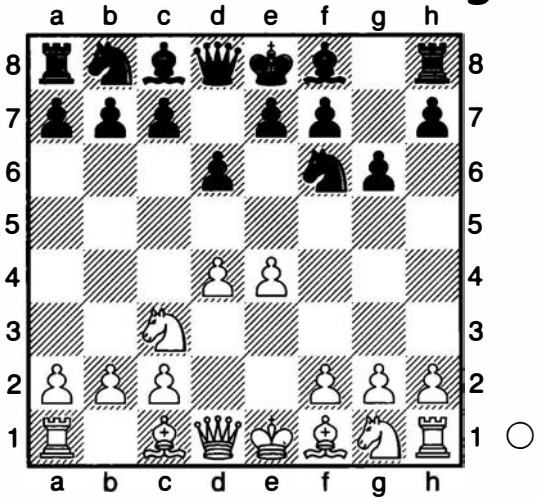
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		d5		21				
02	exd5		Qxd5		22				
03	Nc3				23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 94 - Training Game 34



White to play from this position:

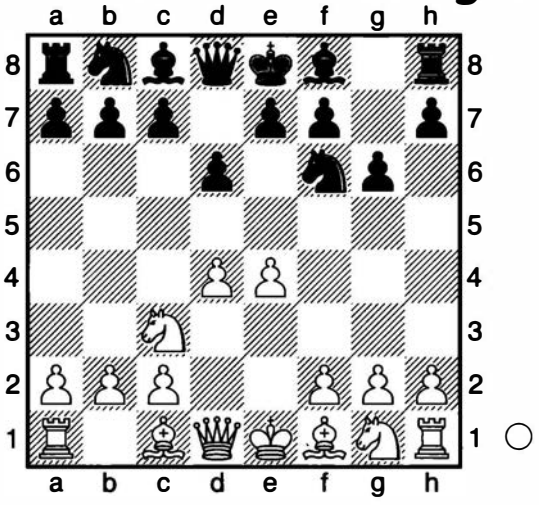
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		d6		21				
02	d4		Nf6		22				
03	Nc3		g6		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 94 - Training Game 34a



White to play from this position:

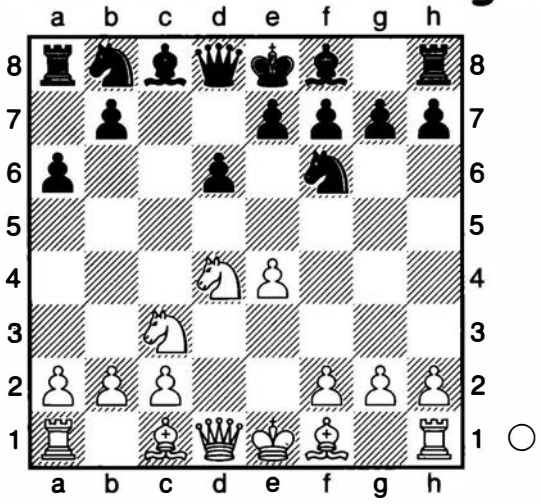
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		d6		21				
02	d4		Nf6		22				
03	Nc3		g6		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 95 - Training Game 35



White to play from this position:

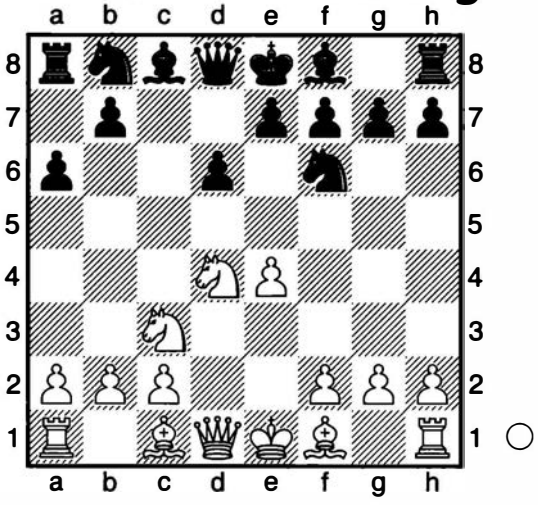
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		c5		21				
02	Nf3		d6		22				
03	d4		cxd4		23				
04	Nxd4		Nf6		24				
05	Nc3		a6		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 95 - Training Game 35a



White to play from this position:

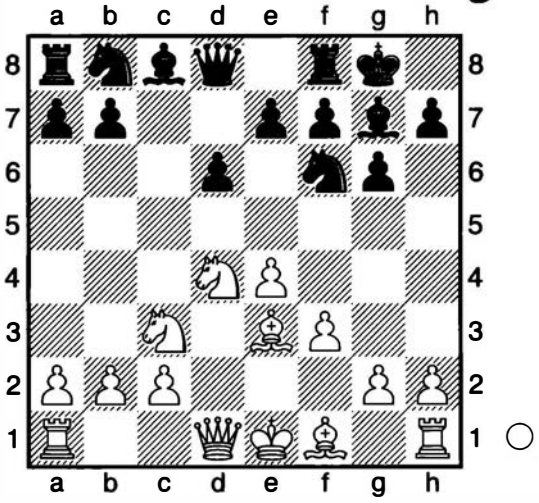
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		c5		21				
02	Nf3		d6		22				
03	d4		cxd4		23				
04	Nxd4		Nf6		24				
05	Nc3		a6		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 96 - Training Game 36



White to play from this position:

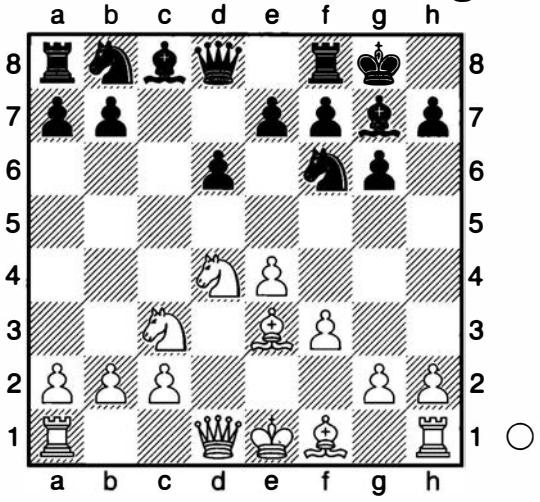
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		c5		21				
02	Nf3		d6		22				
03	d4		cxd4		23				
04	Nxd4		Nf6		24				
05	Nc3		g6		25				
06	Be3		Bg7		26				
07	f3		0-0		27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 96 - Training Game 36a



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	e4		c5		21				
02	Nf3		d6		22				
03	d4		cxd4		23				
04	Nxd4		Nf6		24				
05	Nc3		g6		25				
06	Be3		Bg7		26				
07	f3		0-0		27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

NOTES

Appraisal Report on Training Games

Game and Opponent's Details			Marks for Mistakes /Nil Mistakes within stipulated Moves						Marks		
Game #	Opponent	Colour	01-15(-5)	16-20(-5)	21-25(-5)	26-30(-5)	Castling (+2)	Nil Mistakes (+10)	Total Marks (+/-)	Balance Time	Result
25		White									
25a		Black									
26		White									
26a		Black									
27		White									
27a		Black									
28		White									
28a		Black									
29		White									
29a		Black									
30		White									
30a		Black									
31		White									
31a		Black									
32		White									
32a		Black									
33		White									
33a		Black									
34		White									
34a		Black									
35		White									
35a		Black									
36		White									
36a		Black									
		TOTAL									

APPRAISAL REPORT

Sl.	Training Chapter	No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
73	Elementary Checkmate with Bishop & Knight	10	05	50						
74 & 75	Checkmating Patterns	50	05	250						
76	Decoy	11	05	55						
77	Deflection	11	05	55						
78	Overloaded Piece	11	05	55						
79	Line Opening & Line Closing	11	05	55						
80	Square Vacation	11	05	55						
81	Passed Pawn	11	05	55						
82	Zwischenzug -the 'Intermediate' move	11	05	55						
83	Draw by Repetition & Stalemate	11	05	55						
84	X-Ray Attack & Windmills	11	05	55						
	TOTAL	159	—	795						
85 - 96	Training Games	24	—	—						
	GRAND TOTAL	183	—	—						

TRAINER'S OBSERVATION & REMARKS:

SIGNATURE:

The Chess Course

(Advanced - II)

5

Creating Chess Cult

'It's a great huge game of chess that's being played—all over the world—if this IS the world at all, you know. Oh, what fun it is! How I WISH I was one of them! I wouldn't mind being a Pawn, if only I might join—though of course I should LIKE to be a Queen, best.'

Lewis Carroll

Through the Looking-Glass

Training Session 97
Opposition

Training Session 97: Opposition

No. of Question: 08

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 40

In our first lesson on endgame you have been introduced to the term Opposition'.

Since endgame is nothing but rules, rules and rules, let us re-cap the term 'Opposition'.

Definition: When both Kings are standing on the same line, same coloured square and separated by an odd-number (either1, 3 or 5), they are said to be in 'Opposition'.

Types of Opposition: Basically, there are two types of Opposition':

1) **Direct Opposition**
2) **Indirect Opposition**

Here again, Direction Opposition is of two types:

a) **Vertical Opposition:** When both the Kings are standing vertically, i.e. on a File.

b) **Horizontal Opposition:** When both the Kings are standing horizontally, i.e. on a Rank.

The two types of Indirect Opposition are:

a) **Diagonal Opposition:** When both the Kings are standing on the same Diagonal.

b) **Distant Opposition:** When both the Kings are standing at a distance of 3/5 squares between them

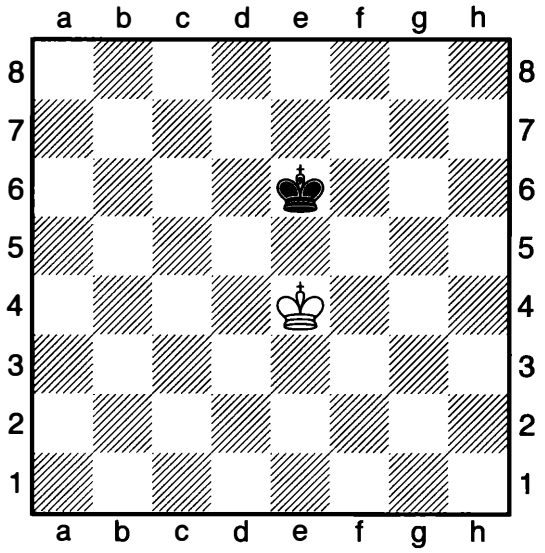
Gaining/Losing Opposition: As we have learnt, everything is upside down in endgames! As such, if the Kings are in Opposition:

a) The side which is on the move 'Loses' Opposition.

b) The side which is not on the move is 'Gains Opposition'.

Advantages of Gaining Opposition: It allows you to gain control of a vital square or squares, which was previously controlled by your opponent's King.

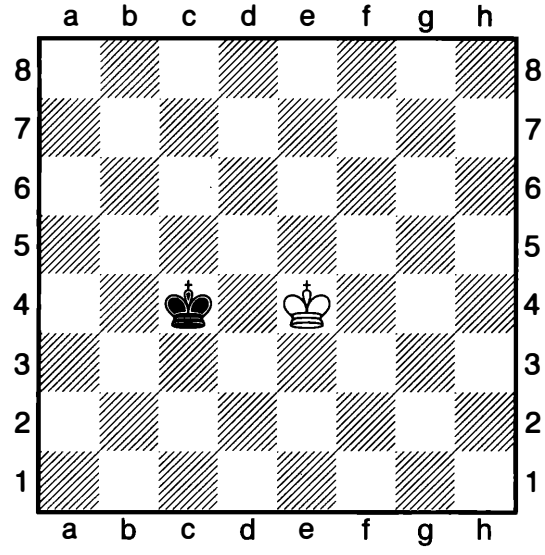
In keeping with the above rules, you are now required to answer the following 8-test positions.



1. What type of Opposition is this?
(✔ the correct answer)

Vertical	
Horizontal	
Diagonal	

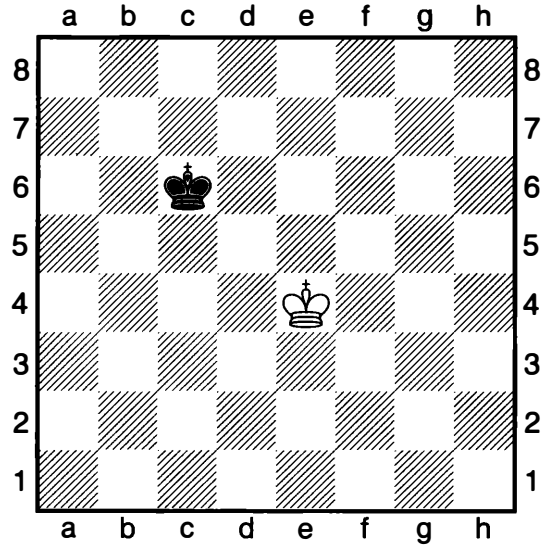
Marks



2. What type of Opposition is this?
(✔ the correct answer)

Vertical	
Horizontal	
Diagonal	

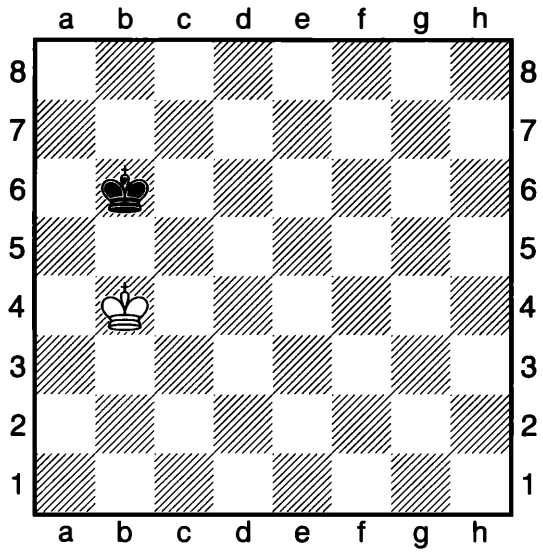
Marks



3. What type of Opposition is this?
(✔ the correct answer)

Vertical	
Horizontal	
Diagonal	

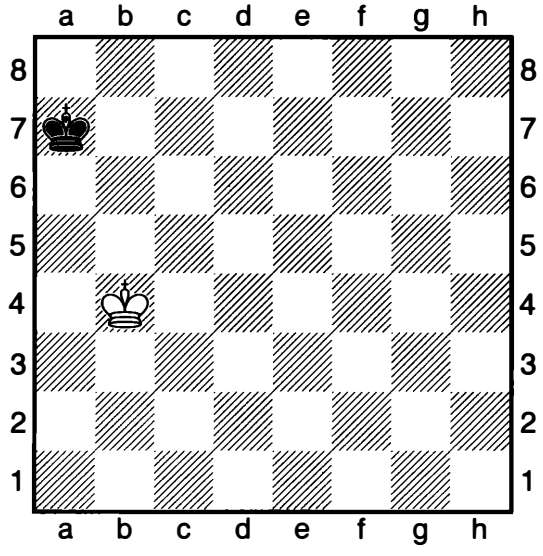
Marks



4. Black to play. Which side loses Opposition?
(✔ the correct answer)

White	
Black	

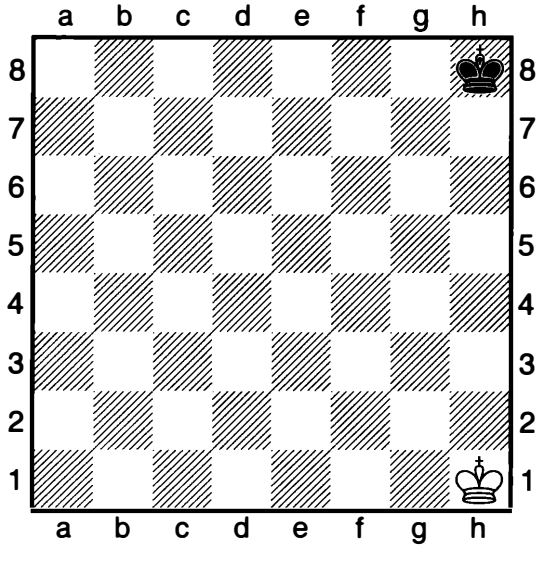
Marks



5. How can White gain 'Diagonal Opposition'?

Move No.	WHITE	BLACK

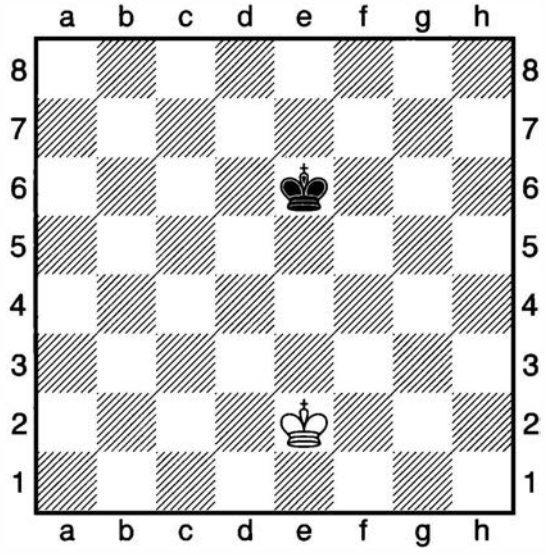
Marks



6. How can White gain 'Distant Opposition"?

Move No.	WHITE	BLACK

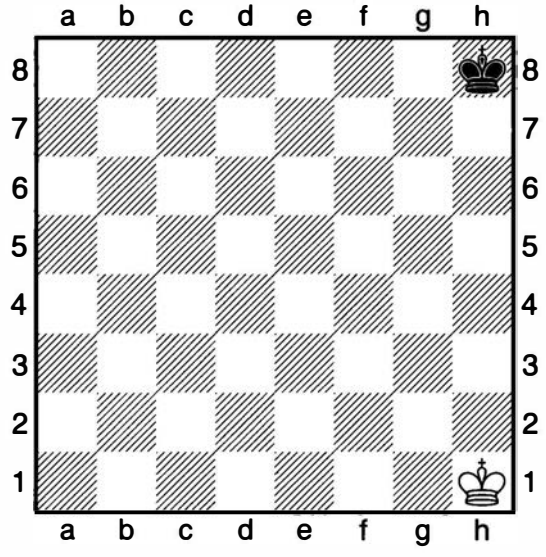
Marks



7. Black to play.
Which side loses
'Distant Opposition'?

White	
Black	

Marks



8. White to play and reach **a8** or **c8** in 17-moves maximum.

Move	White	Black
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
08	05	40						

Training Session 98
Berger's 'Rule of the Square'

Training Session 98: Opposition
No. of Question: 08
Scoring Pattern: 5 marks for each correct answer
Maximum Marks: 40

In today's session we have learnt Berger's Rule of the 'Square, which helps you in determining as to whether a Pawn can be promoted unaided i.e., without the help of its King. To re-cap, the rule, the same is summarised below once again:

Draw a square on the board, using the distance from where the Pawn is standing to its last rank square (the 'Queening Square') and then by extending this line to the side so as to complete the 'Square'. To determine the Square' in diagram 1 in relation to the White Pawn standing on **g3**, the distance from **g3** to **g8** is 6-squares and, after extending it 6-squares to the side, we now have a 'Square' from:

g3 to **g8** (Line 1), **g8** to **b8** (Line 2), **b8** to **b3** (Line 3) & **b3** to **g3** (Line 4) (Diagram 1)

Please make a note that we have measured the distance from Pawn to the end (**g3** to **g8**) however; if the Pawn is standing on its starting square (not yet moved), the 'Square' is to be measured from the next square to where it is standing. For example in diagram 2, the White Pawn is standing on **b2**, as such, you have to measure the distance from **b3** and not from **b2** (to account its two square advance). Thus, we now have a 'Square' from:

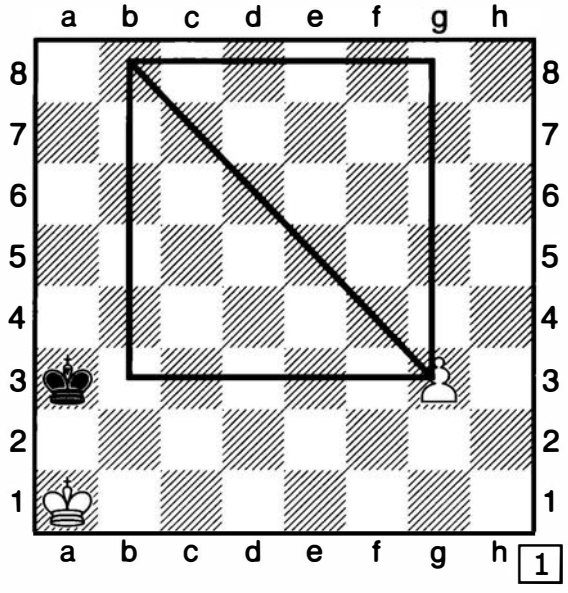
b3 to **b8** (Line 1), **b8** to **g8** (Line 2), **g8** to **g3** (Line 3), **g3** to **b3** (Line 4) (Diagram 2)

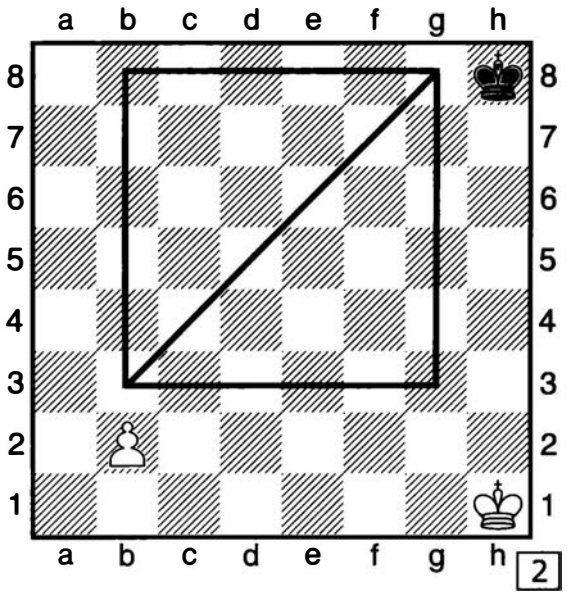
1. If the opposing King is within this 'Square' or can enter the 'Square' (if he is on the move), the Pawn cannot go unaided and if it did; would be captured.
2. However, if the opposing King is not within this 'Square' or cannot enter the 'Square' (if he is on the move), the Pawn can go unaided and can be promoted.
3. In diagram 1, we note that the Black King is on **a3** and hence, is outside the 'Square' and therefore cannot stop the Pawn from Queening. However, on move, he can enter the 'Square' and is in a position to catch the Pawn. Similarly, in diagram 2 Black King on **h8** is outside the 'Square' and therefore cannot stop the Pawn. However, on move, he can enter the 'Square'

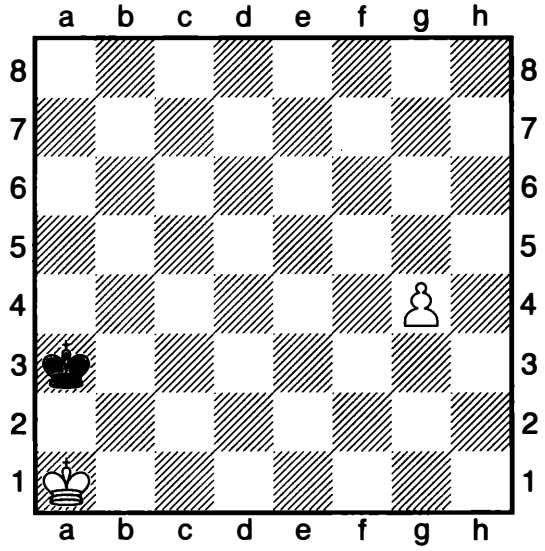
The knowledge of this rule not only helps us in keeping the opponent's Passed Pawn under our surveillance but is also useful in other endgames, which involves a Pawn race!

I am happy that you have grasped this rule and have learnt to visualise the 'Square' and determine as to whether the opponent's King is within the 'Square' or outside the 'square'.

You are now required to apply the rule in the following 8-questions. I am confident that you will be able to answer all the questions to perfection!

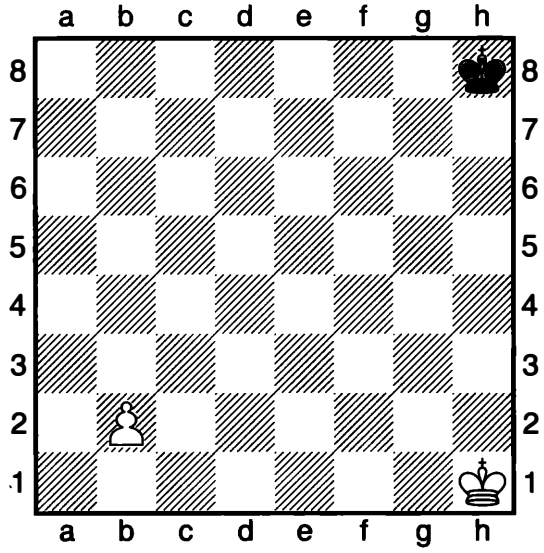






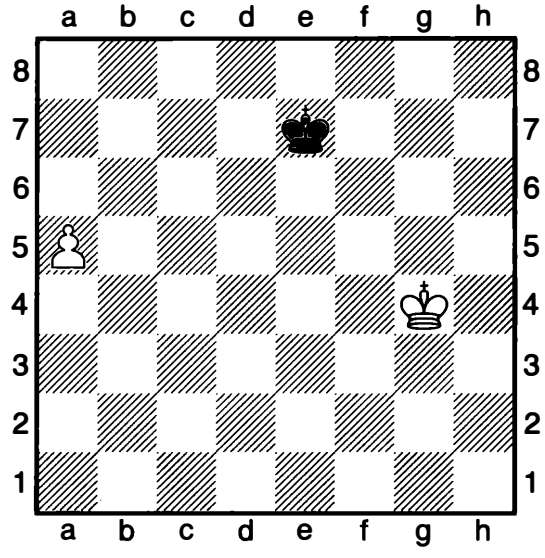
1. Draw 'Berger's Square

Marks



2. Draw Berger's Square

Marks

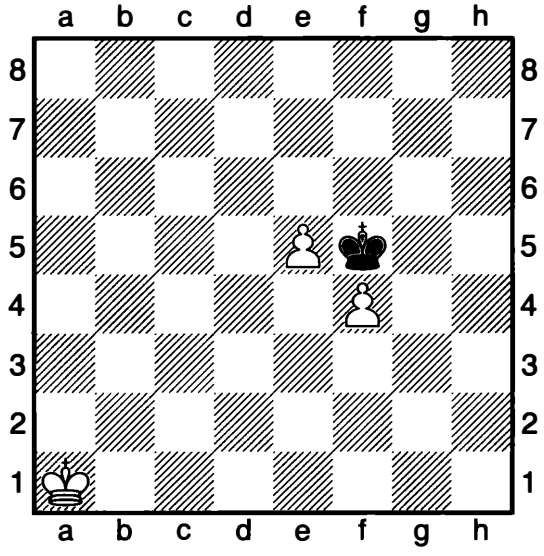


3. Black to play. Can he enter 'Berger's Square?

(✔ the correct answer)

YES	NO

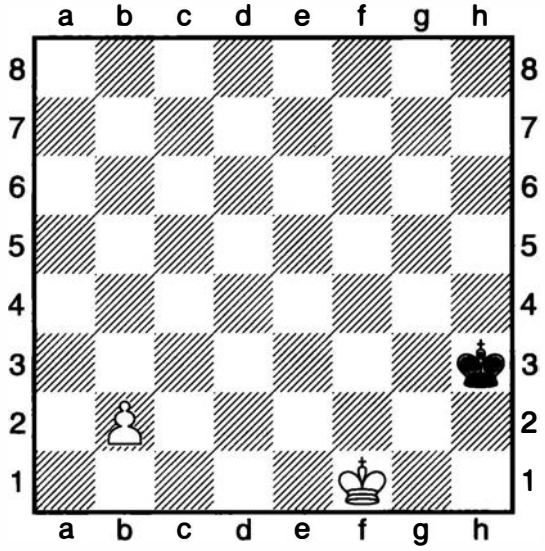
Marks



4. After Black captures on **f4**:

He is still inside the Berger's Square.	
He is outside Berger's Square.	

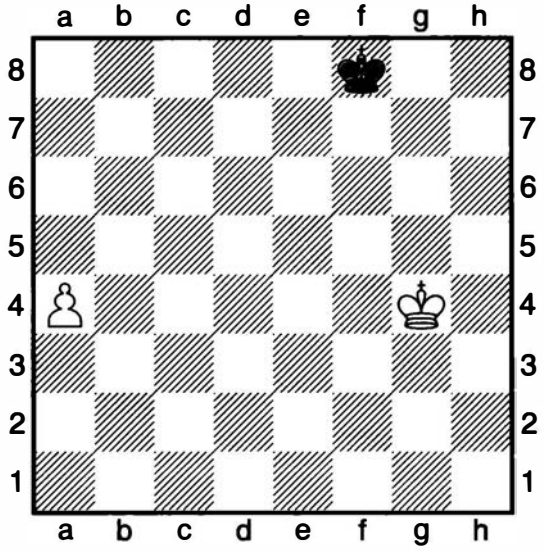
Marks



5. Is Black King within Berger's Square?

(✔ the correct answer)

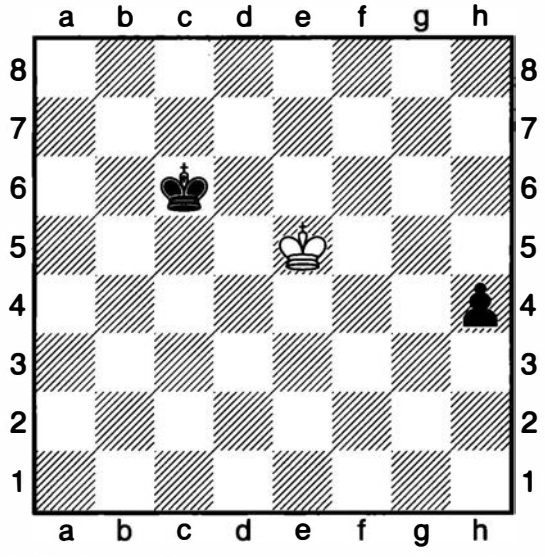
YES	NO	Marks



6. Black to play. Can he enter Berger's Square?

(✔ the correct answer)

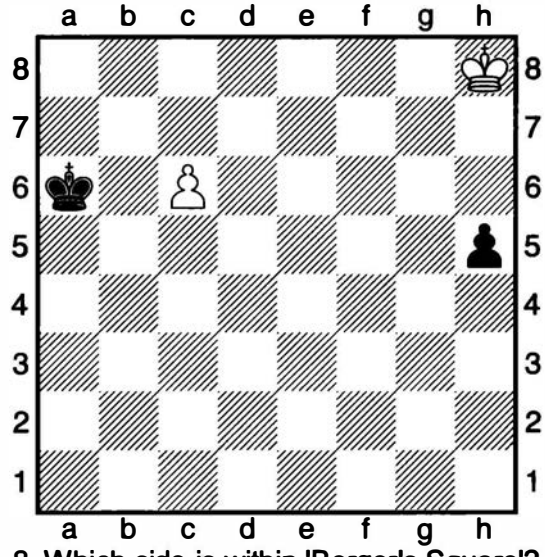
YES	NO	Marks



7. White to play. Can he enter 'Berger's Square'?

(✔ the correct answer)

YES	NO	Marks



8. Which side is within 'Berger's Square'?

(✔ the correct answer)

		Marks
White		
Black		

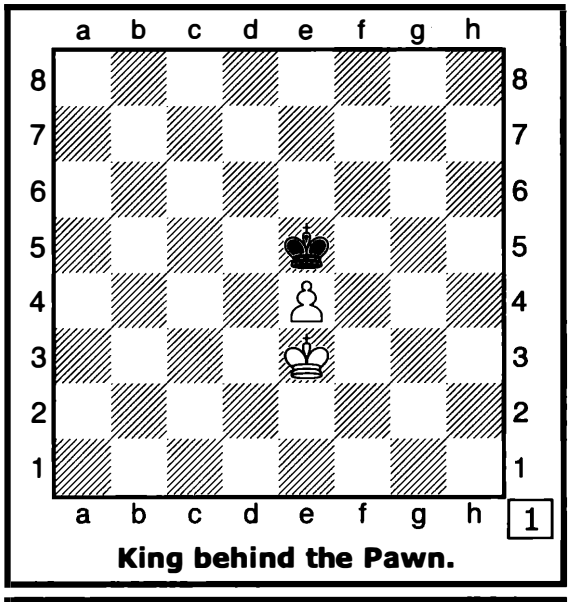
Appraisal Report for this Chapter

No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
08	05	40						

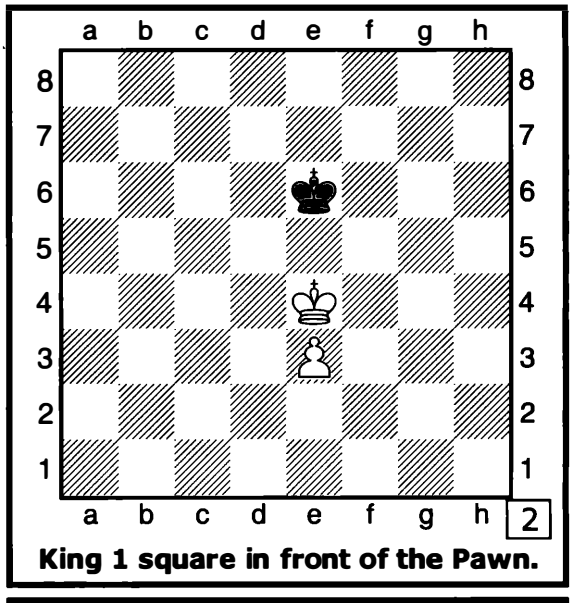
Training Session 99
King and Pawn versus King - I

Training Session 99: King and Pawn versus King
No. of Question: 08
Scoring Pattern: 5 marks for each correct answer
Maximum Marks: 40

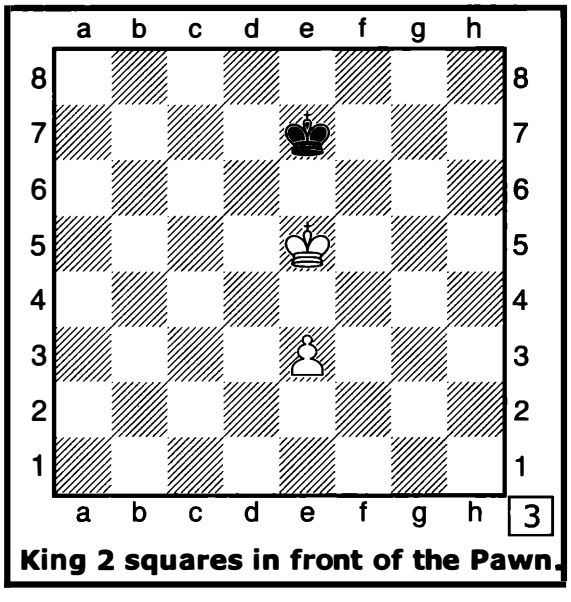
In today's session of King and Pawn versus King, you have been acquainted with 4-positions of the King of stronger side (the side having the Pawn). These positions are summarised below once again so that you can remember the rule and apply in practice.



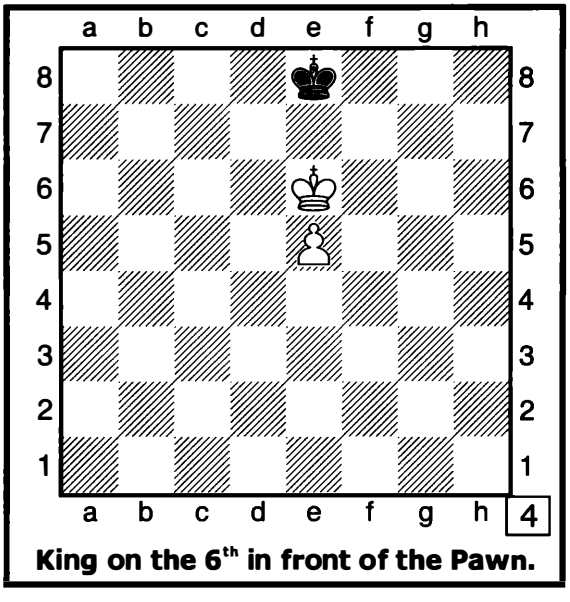
King behind the Pawn.



King 1 square in front of the Pawn.



King 2 squares in front of the Pawn.

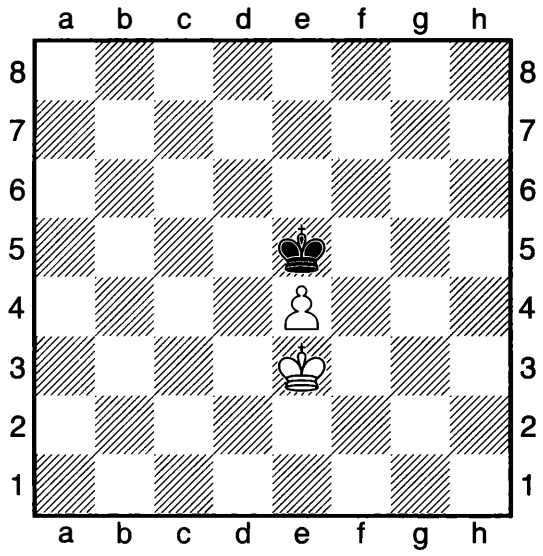


King on the 6th in front of the Pawn.

Since all ending are subject to exact rules and each of the above 4-positions has a unique rule that helps determine the exact outcome of the game just by looking at the position!

We have also learnt that every rule has an exception (something that does not follow the general rule) and I had summarized the positions when the rules do not apply!

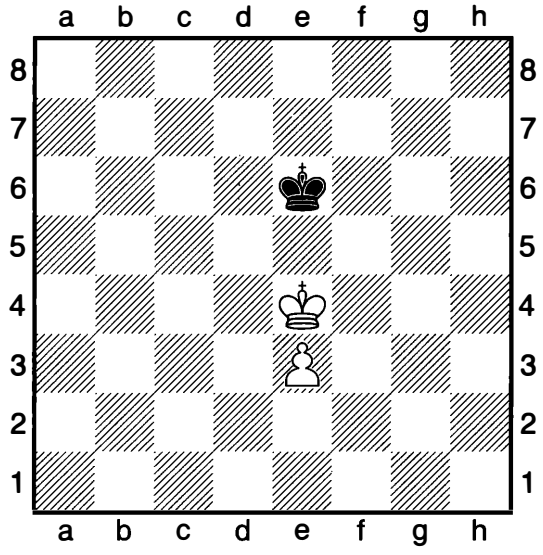
I am happy that you have grasped the rules for the aforesaid 4-positions and as also its exceptions. Your job now is to re-confirm the knowledge of these rules by answering the following test positions.



1. What is the Rule for
'King Behind the Pawn'
(✔ the correct answer)

Always a Win	
Always a Draw	
Win With Opposition	

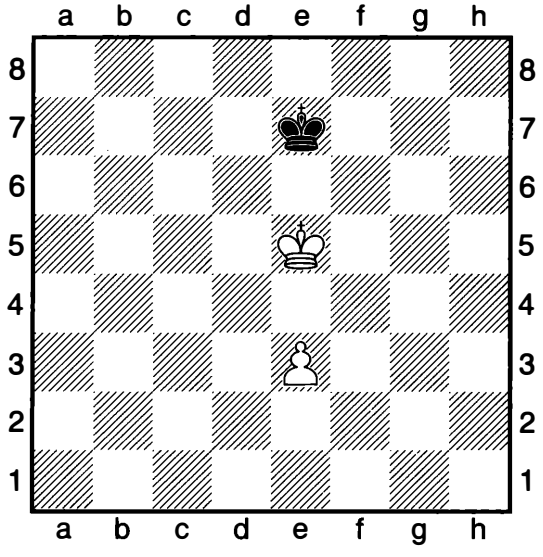
Marks



2. What is the Rule for
'King 1-Square in Front of the Pawn'
(✔ the correct answer)

Always a Win	
Always a Draw	
Win With Opposition	

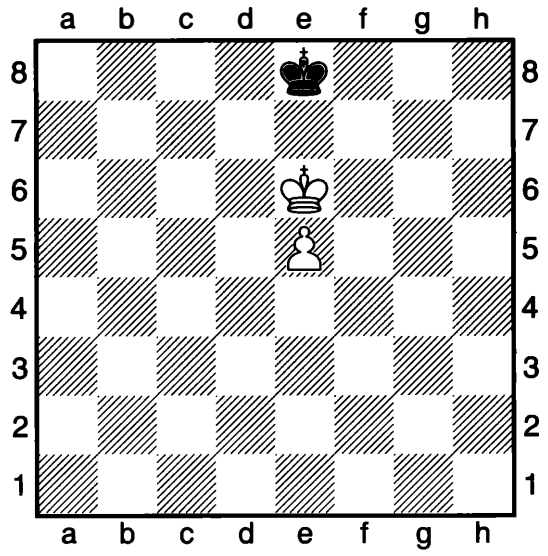
Marks



3. What is the Rule for
'King 2-Squares in Front of the Pawn'
(✔ the correct answer)

Always a Win	
Always a Draw	
Win With Opposition	

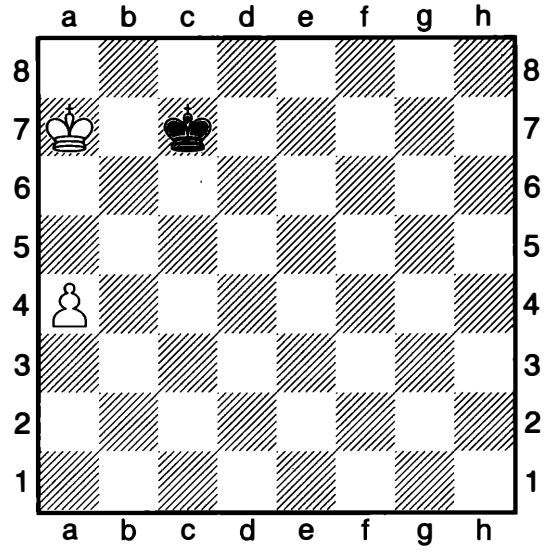
Marks



4. What is the Rule for
'King on the 6th Rank in Front of the Pawn'
(✔ the correct answer)

Always a Win	
Always a Draw	
Win With Opposition	

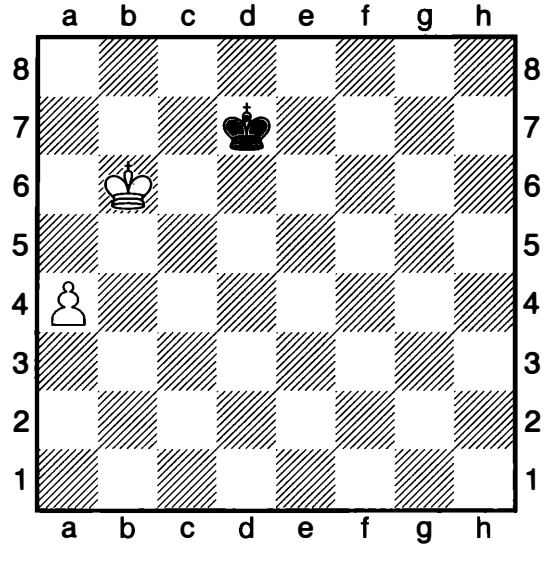
Marks



5. Is the 'Rook Pawn' an exception to the rules of King & Pawn versus King if the defending King is able to control the 'Queening Square' or the 'Square near to the Queening Square'?
(✔ the correct answer)

YES	NO

Marks

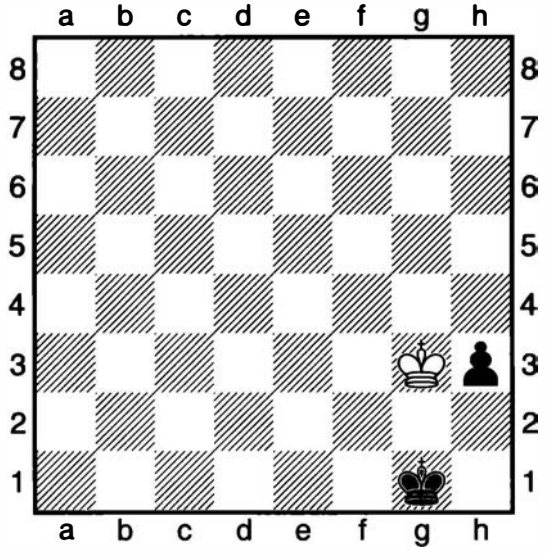


6. Black to play.
Is the 'Rook Pawn' exception working for him?

(✔ the correct answer)

YES	NO

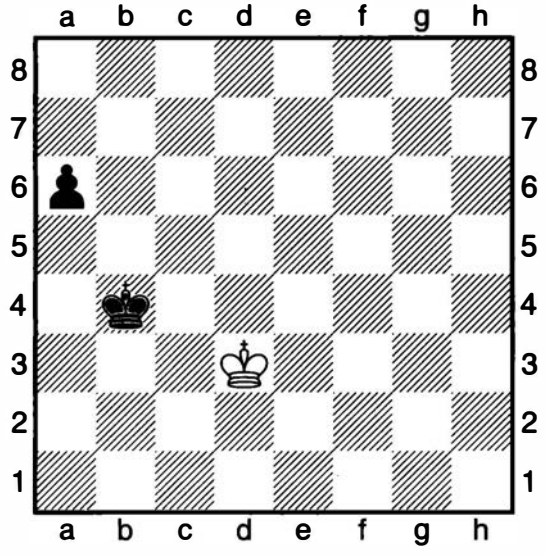
Marks



7. Black to play.
Is the 'Rook Pawn' exception working for White?

(✔ the correct answer)

YES	NO	Marks



8. White to play.
Is the 'Rook Pawn' exception working for him?

(✔ the correct answer)

YES	NO	Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
08	05	40						

Training Session 100
King and Pawn versus King - II

Training Session 100: King and Pawn versus King - II

No. of Question: 10

Scoring Pattern: 5 marks for each correct answer

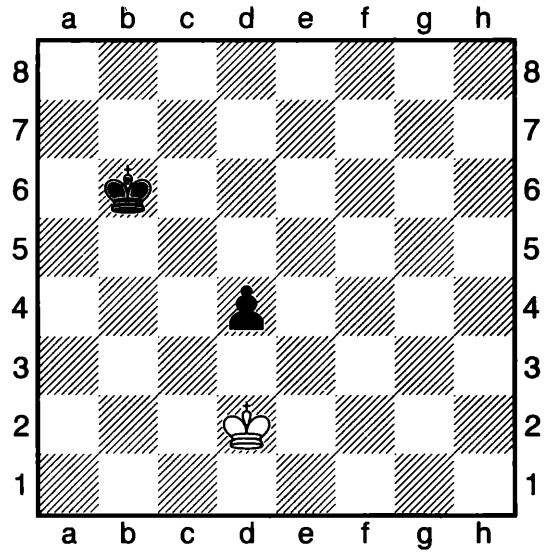
Maximum Marks: 50

Testing Method: Practical Demonstration against the Trainer

In the previous session you have mastered the rules for King and Pawn versus King.

I am really happy that you were able to find the moves from the positions given and as also its end result. You have also been able to figure out the working of the exception to the rule.

You are now required to demonstrate your practical knowledge of this ending by playing through the position against your trainer and achieving the desired result in confirmation with the rules already learnt.

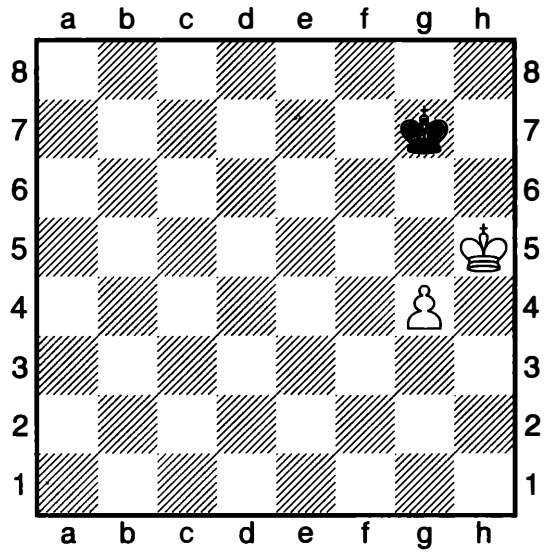


1. Demonstrate how White can draw from this position.

Move	White	Black

Space for noting variations.

Move	White	Black	
			Marks

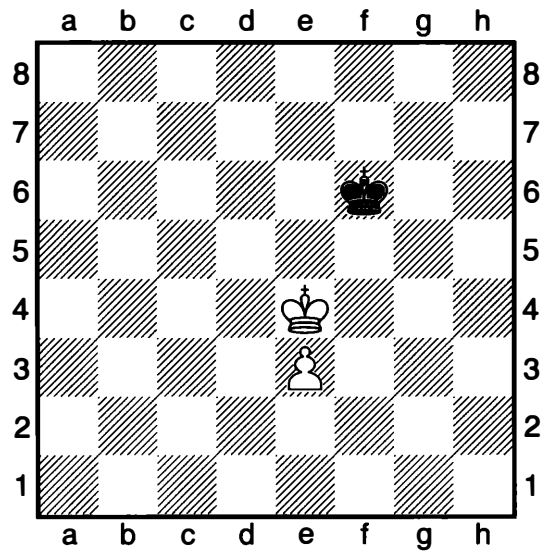


2. Demonstrate how White can win from this position.

Move	White	Black

Space for noting variations.

Move	White	Black	
			Marks



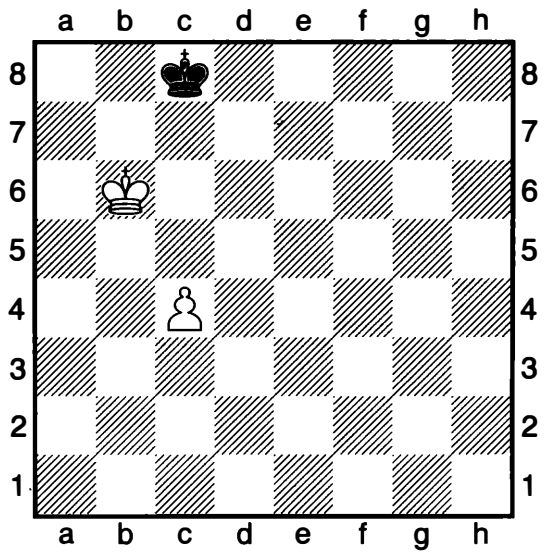
3. Demonstrate how Black can draw from this position.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



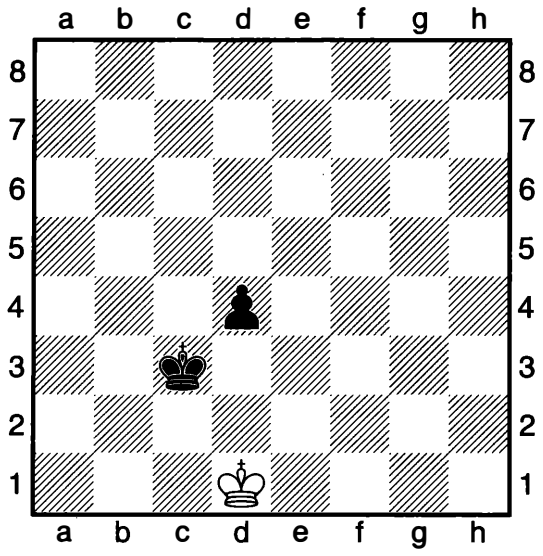
4. Demonstrate how White can win from this position

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



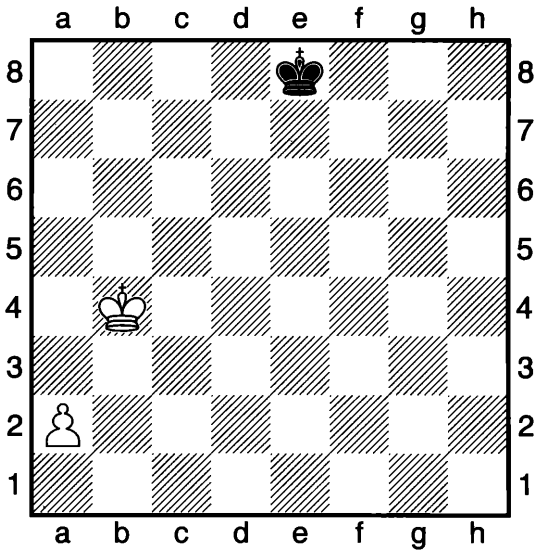
5. Demonstrate how Black can win from this position.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



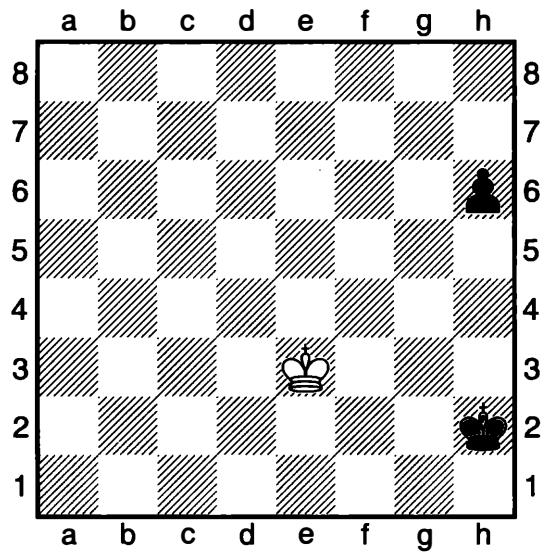
6. Demonstrate how Black can draw from this position

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



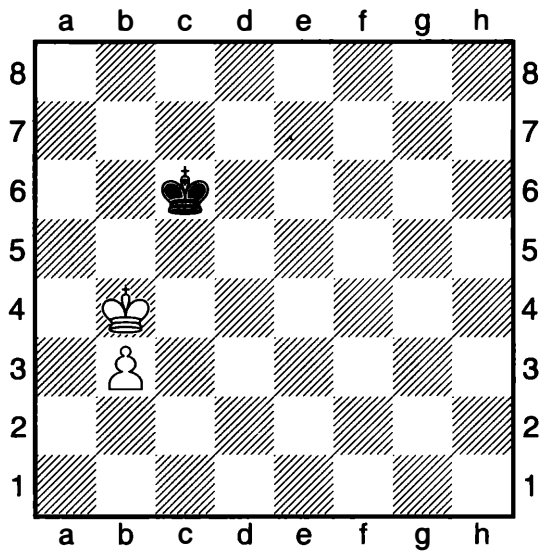
7. Demonstrate how White can draw from this position.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



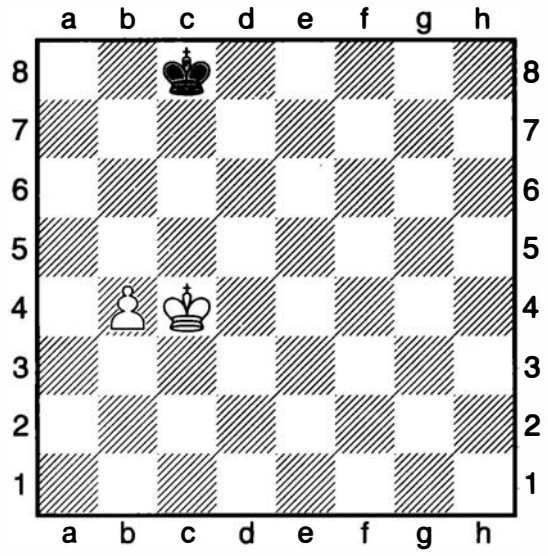
8. Demonstrate how White can win from this position.

Move	White	Black

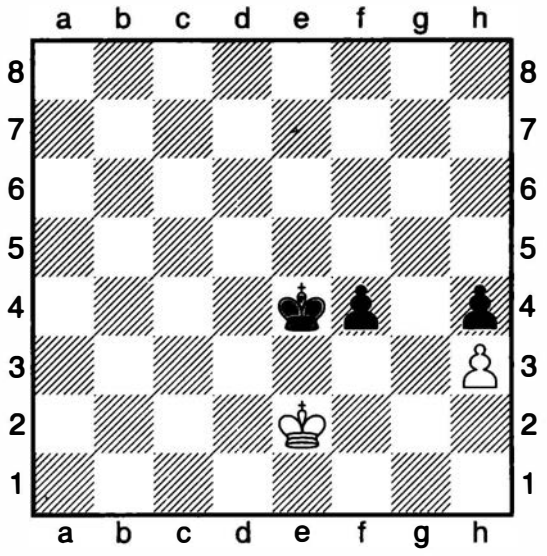
Space for noting variations.

Move	White	Black

Marks



9. Demonstrate how Black can draw from this position.



10. Demonstrate how Black can win from this positon through 'Triangulation'.

Move	White	Black

Space for noting variations.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks

Move	White	Black

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
10	5	50						

Training Session 101
King and Pawn Endings

Training Session 101: King and Pawn Endings

No. of Question: 36

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 180

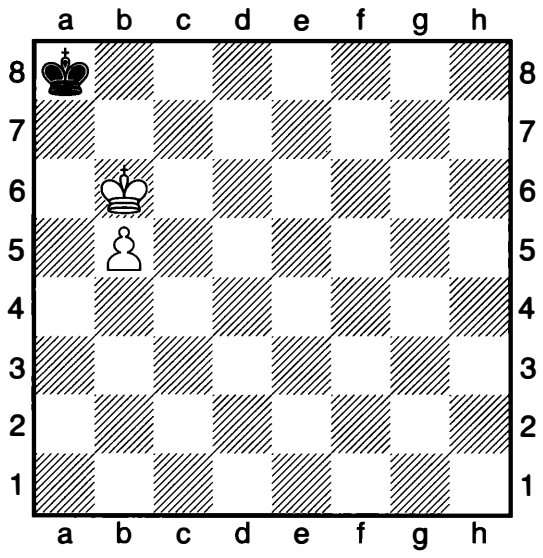
Testing Method:

1. The test positions are to be solved by setting them up on a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make it a point to record the same.
5. The trainer would check the correctness of your answer and record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of the chapter and this book.

The previous 4-training sessions were 'key' to mastering the basic principles and concepts of the King & Pawn Endings. I am happy that the step-by-step method has fitted very well into your Chess memory!

In this session you would be required to solve each of the 36-positions till its logical end by correct application of rules.

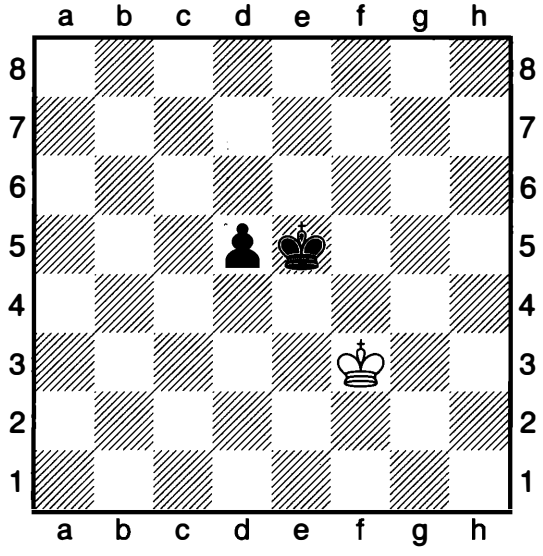
In addition to King and Pawn versus King, I have also added a few positions wherein both the sides are having King and Pawn. However, they are of simple nature and would not pose any problem in solving.



1. White to Play

Move No.	WHITE	BLACK

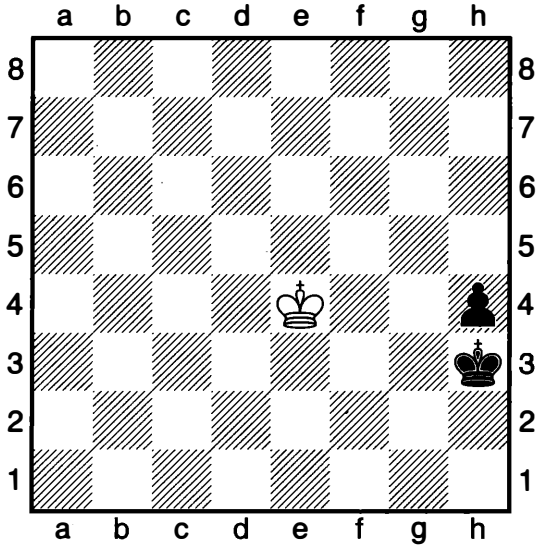
Marks



2. Black to Play

Move No.	WHITE	BLACK

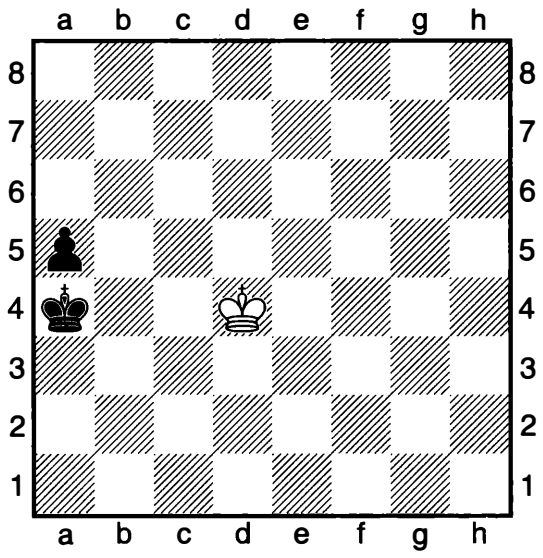
Marks



3. White to Play

Move No.	WHITE	BLACK

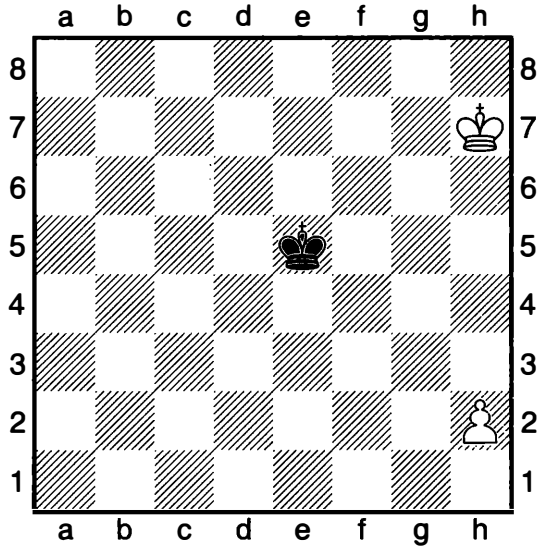
Marks



4. Black to Play

Move No.	WHITE	BLACK

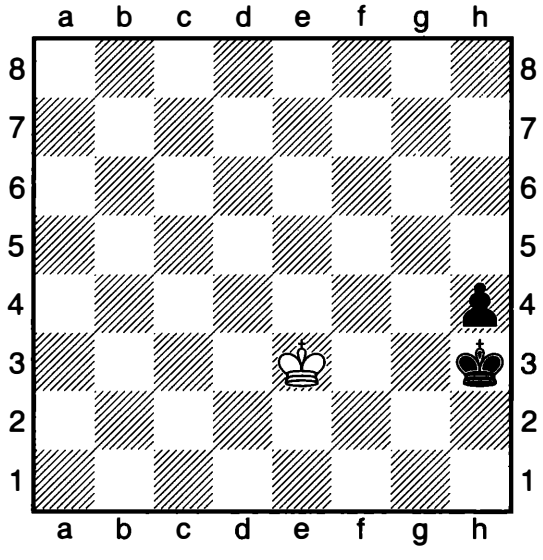
Marks



5. White to Play

Move No.	WHITE	BLACK

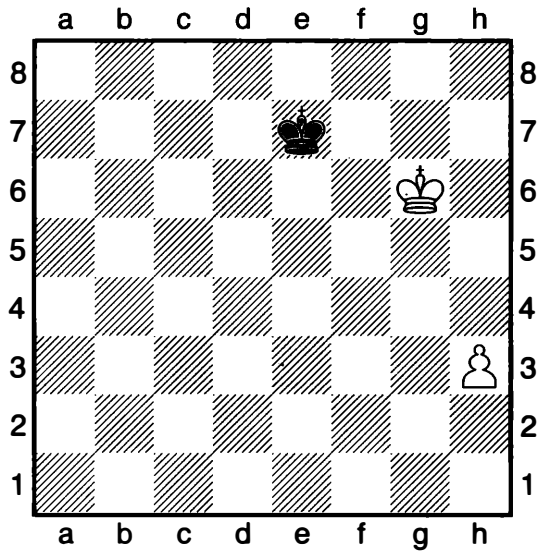
Marks



6. Black to Play

Move No.	WHITE	BLACK

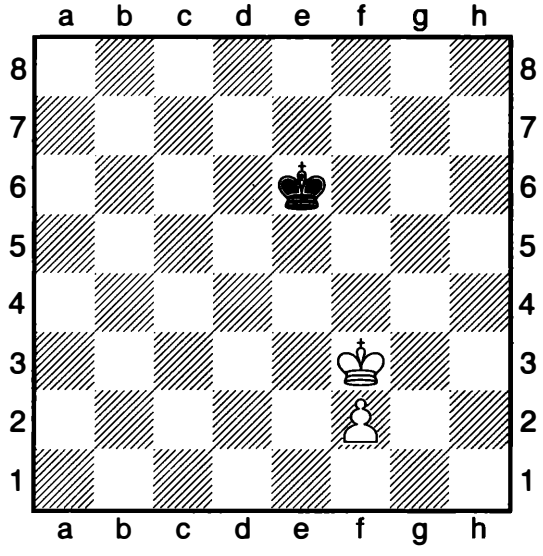
Marks



7. White to Play

Move No.	WHITE	BLACK

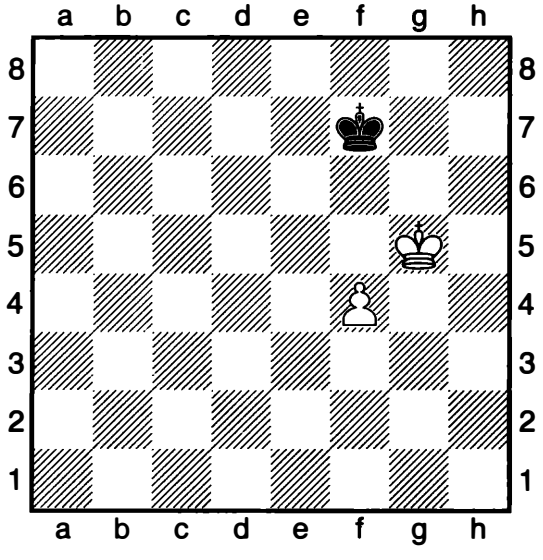
Marks



8. Black to Play

Move No.	WHITE	BLACK

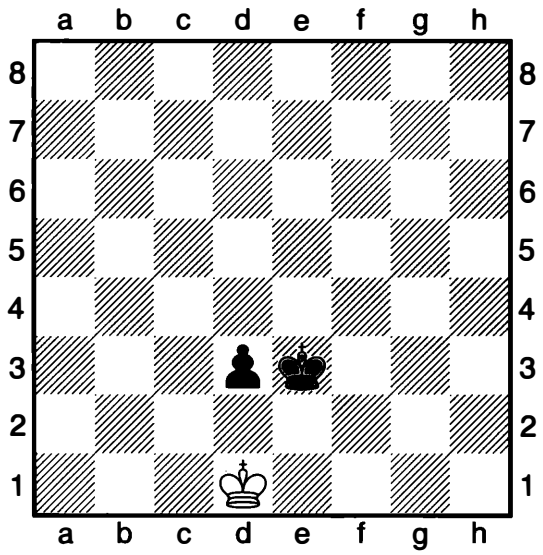
Marks



9. White to Play

Move No.	WHITE	BLACK

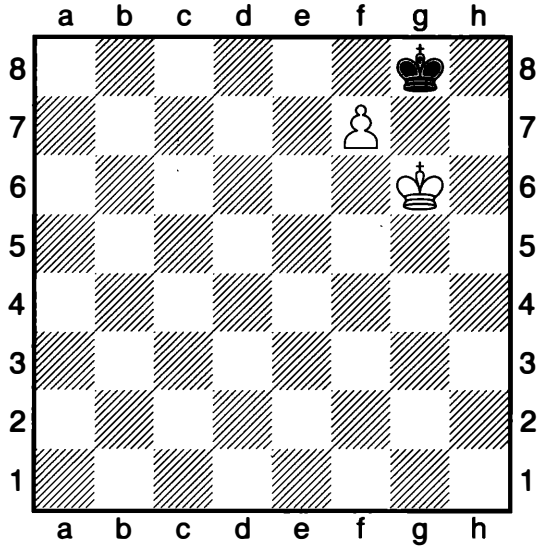
Marks



10. White to Play

Move No.	WHITE	BLACK

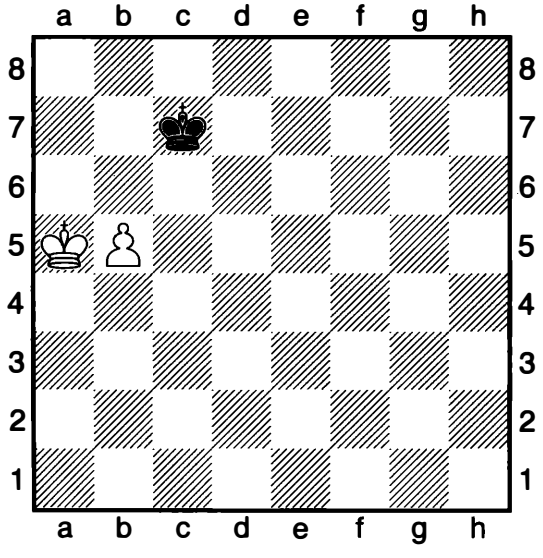
Marks



11. Black to Play

Move No.	WHITE	BLACK

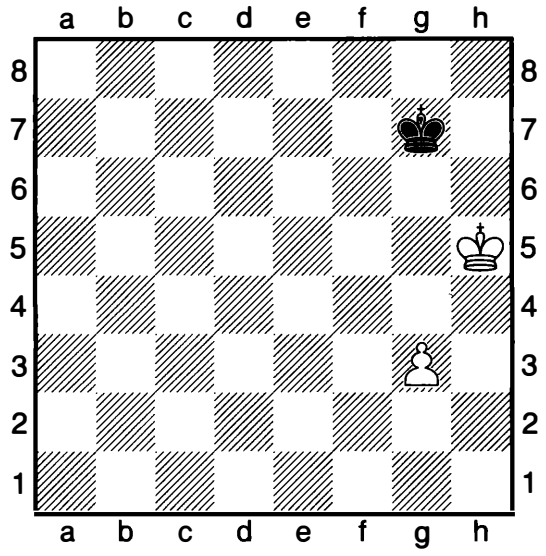
Marks



12. White to Play

Move No.	WHITE	BLACK

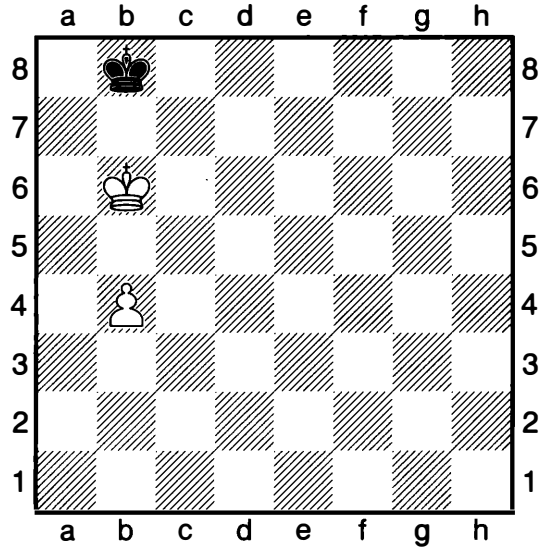
Marks



13. White to Play

Move No.	WHITE	BLACK

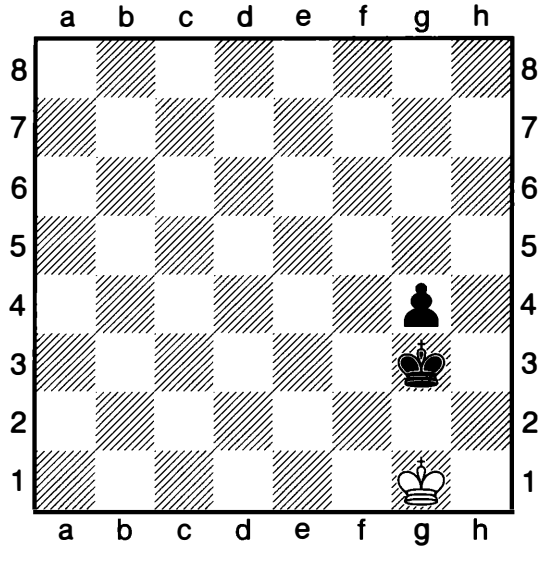
Marks



14. White to Play

Move No.	WHITE	BLACK

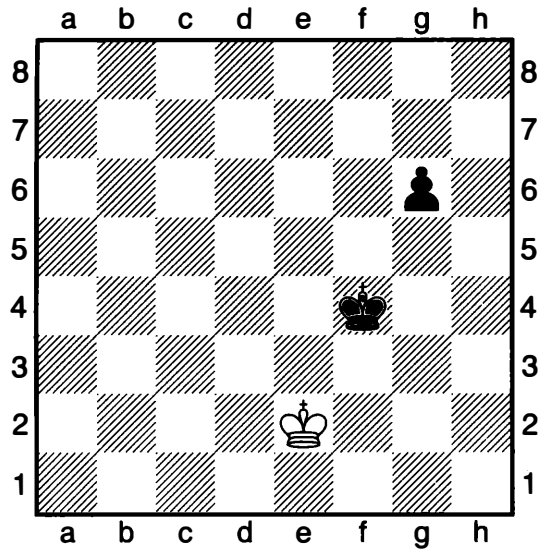
Marks



15. Black to Play

Move No.	WHITE	BLACK

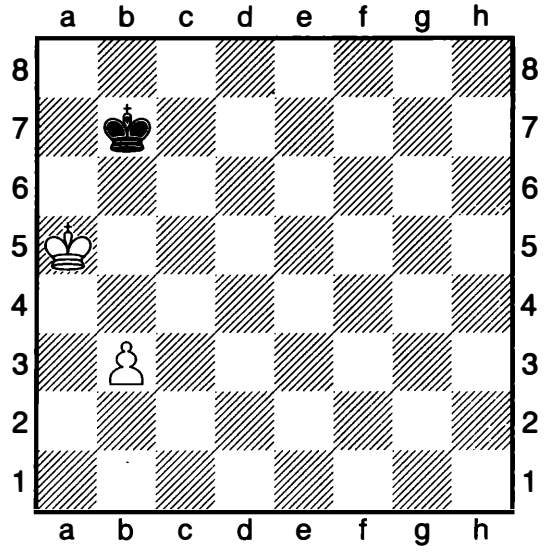
Marks



16. Black to Play

Move No.	WHITE	BLACK

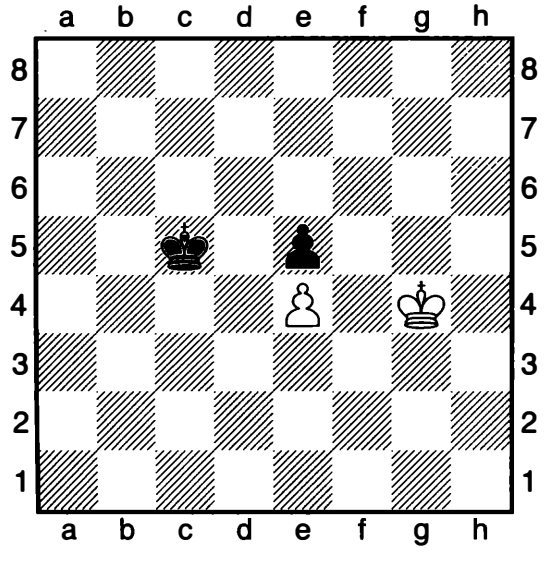
Marks



17. White to Play

Move No.	WHITE	BLACK

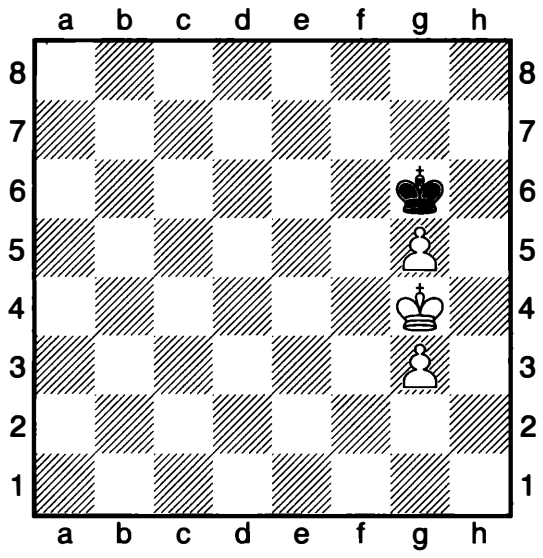
Marks



18. Black to Play. Can he win?

Move No.	WHITE	BLACK

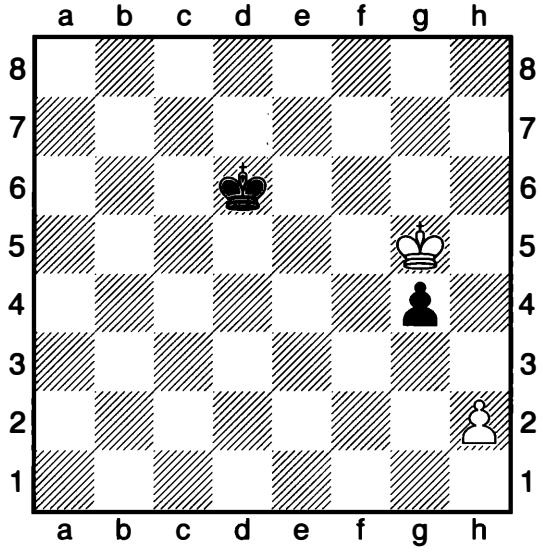
Marks



19. White to Play

Move No.	WHITE	BLACK

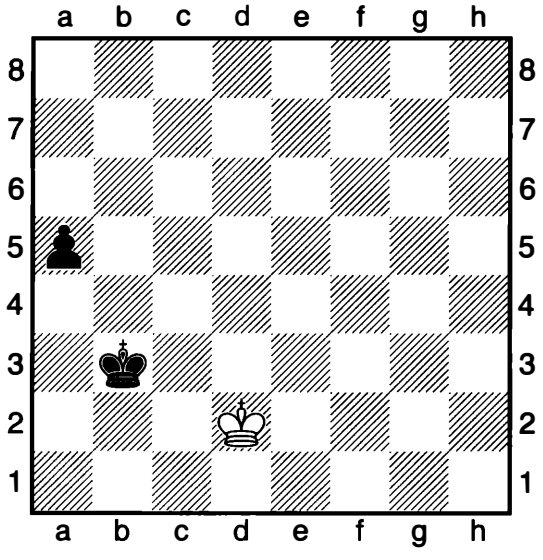
Marks



20. Black to Play

Move No.	WHITE	BLACK

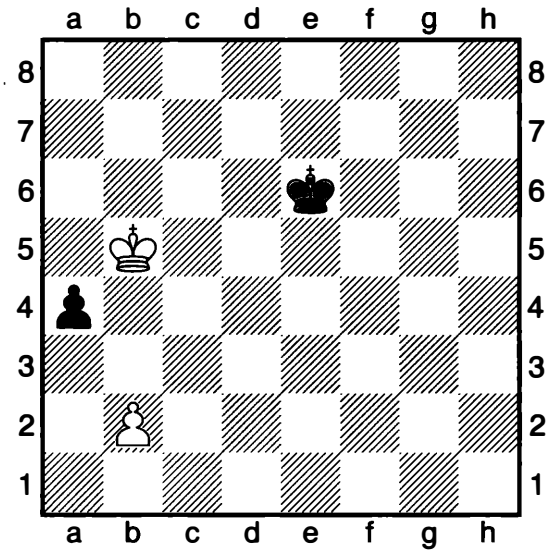
Marks



21. Black to Play

Move No.	WHITE	BLACK

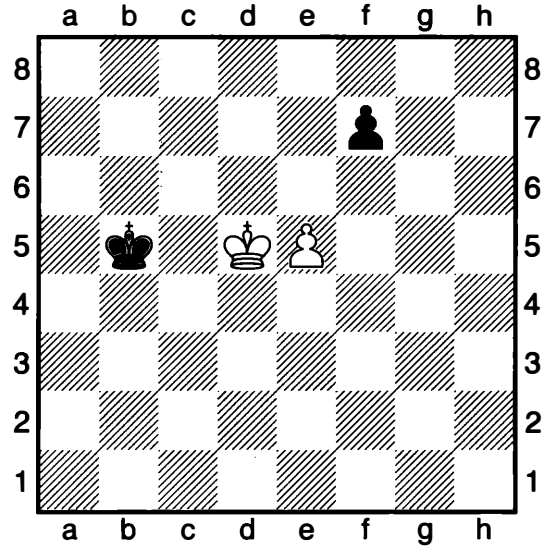
Marks



22. Black to Play

Move No.	WHITE	BLACK

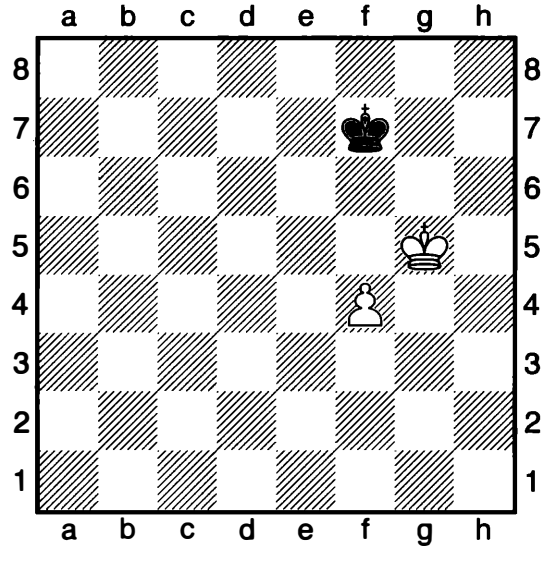
Marks



23. Black to Play

Move No.	WHITE	BLACK

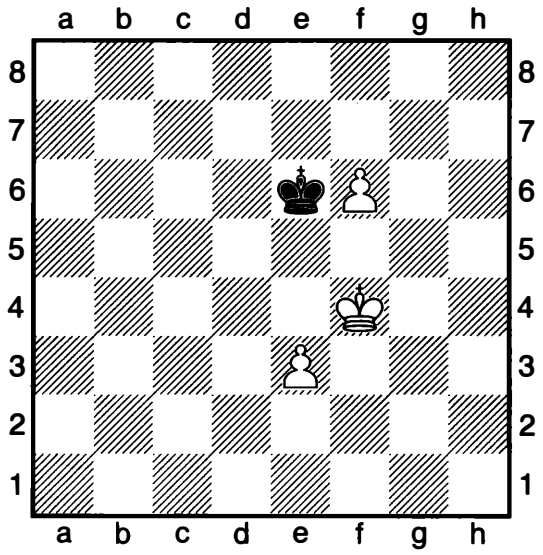
Marks



24. White to Play

Move No.	WHITE	BLACK

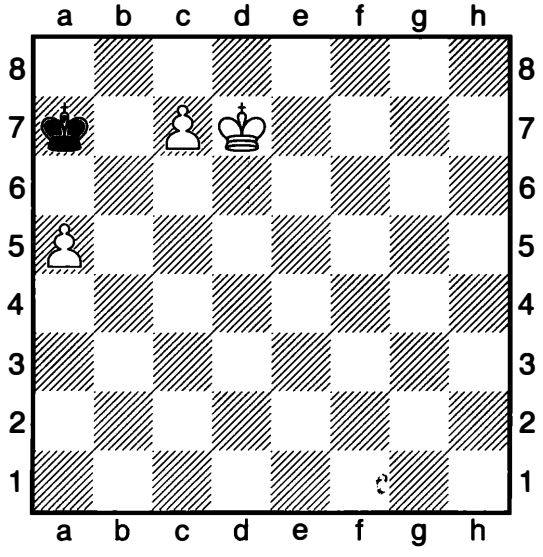
Marks



25. White to Play

Move No.	WHITE	BLACK

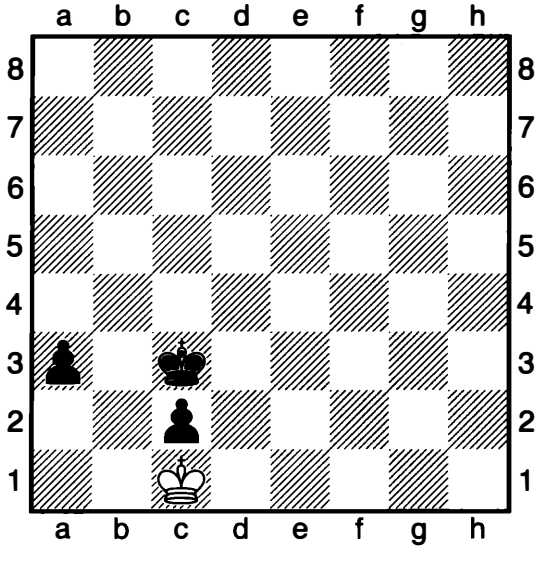
Marks



26. White to Play

Move No.	WHITE	BLACK

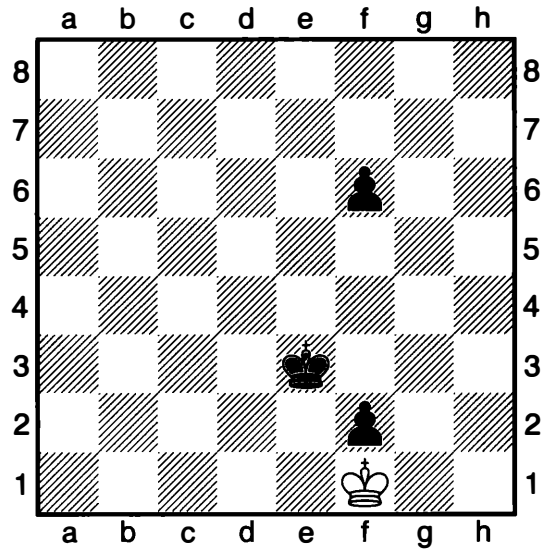
Marks



27. Black to Play

Move No.	WHITE	BLACK

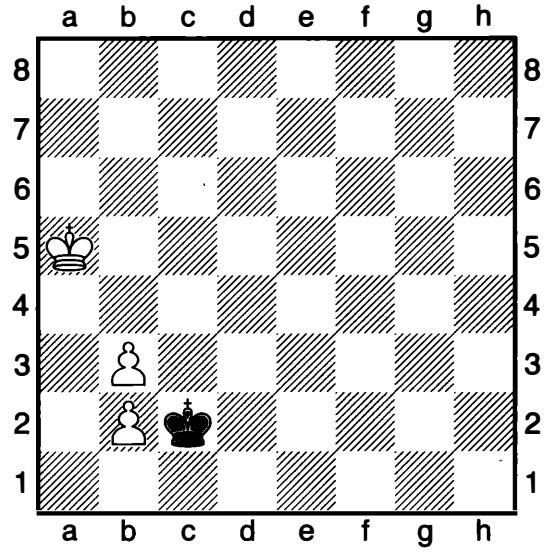
Marks



28. Black to Play

Move No.	WHITE	BLACK

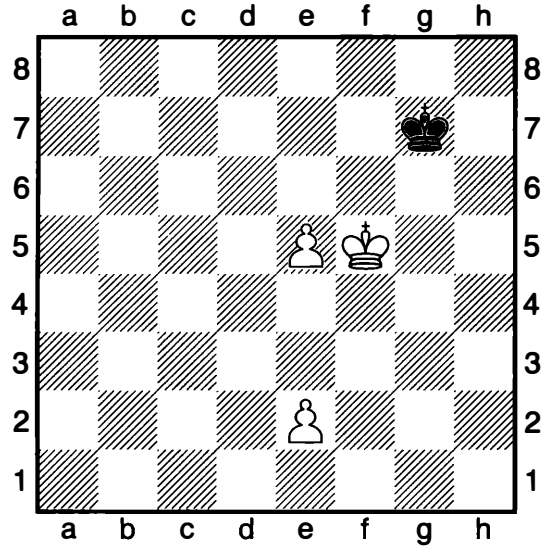
Marks



29. Black to Play

Move No.	WHITE	BLACK

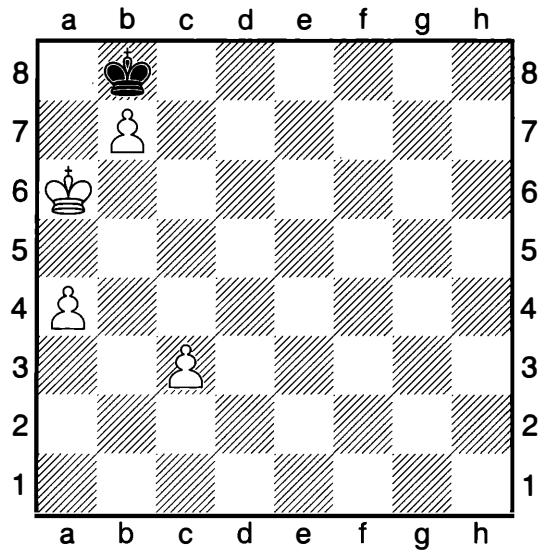
Marks



30. White to Play

Move No.	WHITE	BLACK

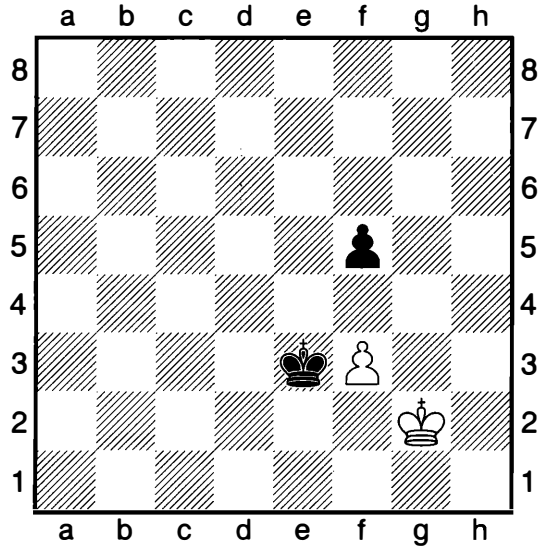
Marks



31. White to Play

Move No.	WHITE	BLACK

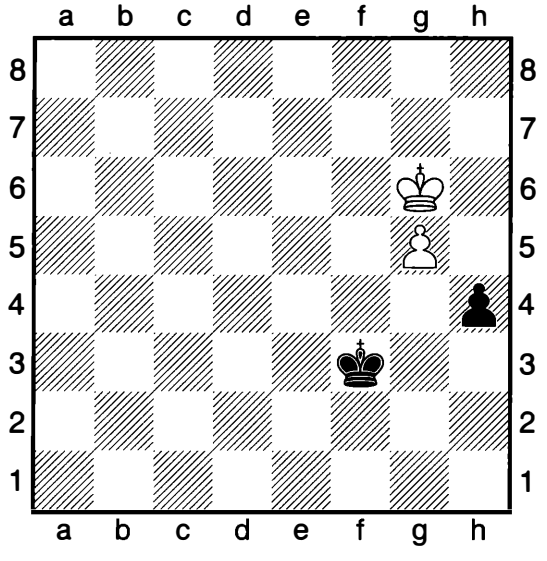
Marks



32. Black to Play

Move No.	WHITE	BLACK

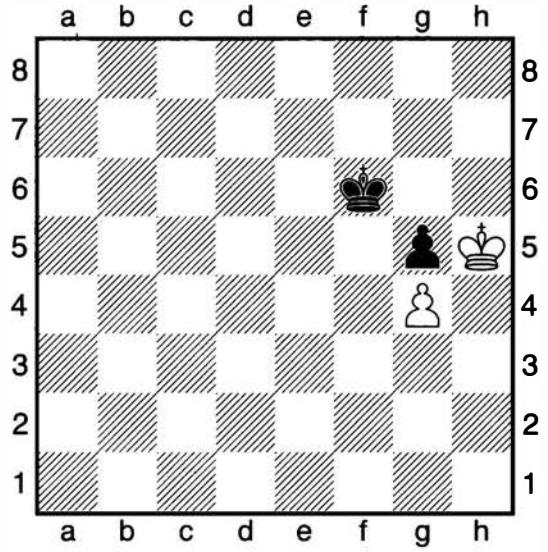
Marks



33. White to Play

Move No.	WHITE	BLACK

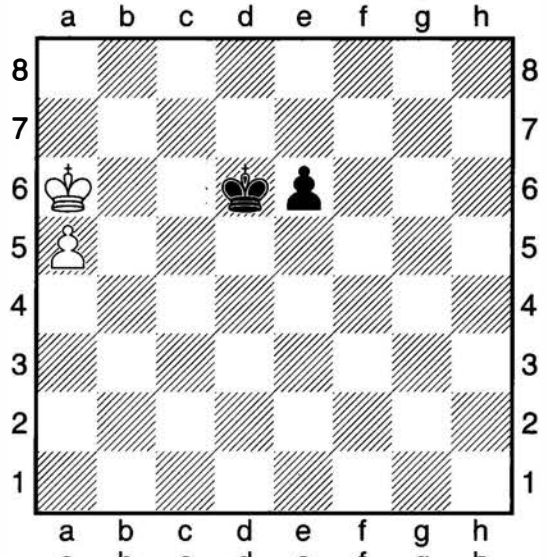
Marks



34. Black to Play

Move No.	WHITE	BLACK

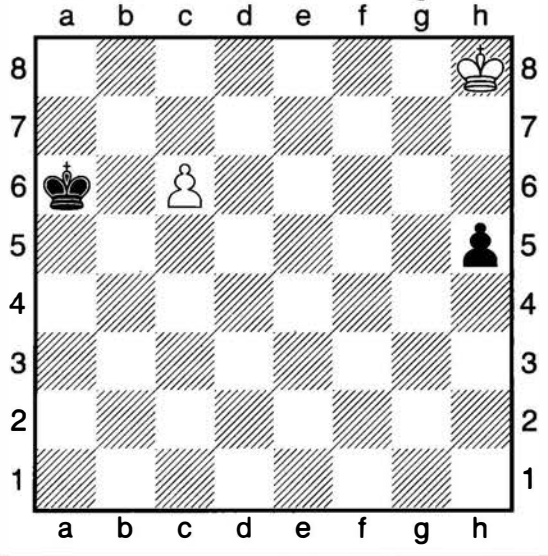
Marks



35. Black to Play

Move No.	WHITE	BLACK

Marks



36. White to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
36	05	180						

Training Session 102
Queen versus Pawn - I

Training Session 102: Queen versus Pawn

No. of Question: 02

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 10

Testing Method: Practical Demonstration against the Trainer

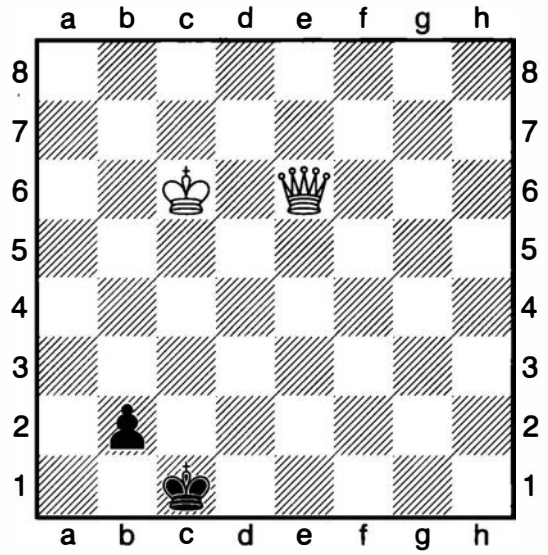
In today's session we have seen the extraordinary power of the Queen to stop the advanced passed Pawn on the 7th rank.

We have also learnt exceptions to the rule when the stronger side (with Queen) has to concede a draw against the advanced passed Pawn on the Rook & Bishop's file (**a, c, f, h**) as it allows Stalemating possibilities for the defending King.

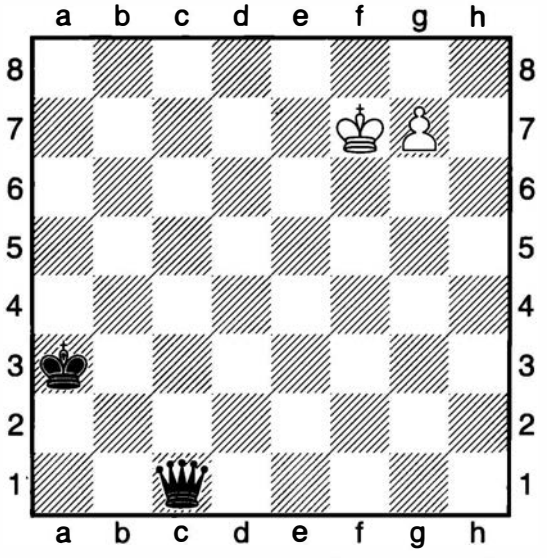
We have also seen exceptions to exceptions when the stronger side is able to win the game against the advanced passed Pawn on the Rook & Bishop's file (**a, c, f, h**) if his King is able to reach the 'Key' squares (for White: **b3, c2, f2, g3** and for Black: **b6, c7, f7, g6** for Black) so as to inflict Checkmate by allowing promotion of Pawn!

While learning the method of stopping the opponent's Pawn with the Queen, the calculation appears to be very simple, however; it does present subtleties. As such, make it a point to fit the winning pattern in your mind because this ending is common and often comes up in the game.

You are now required to demonstrate your practical knowledge of this ending by playing through the following 2-positions against your trainer and achieving the desired result in confirmation with the rules already learnt. Good luck!



1. Demonstrate win for White from this position



2. Demonstrate win for Black from this position.

Move	White	Black

Marks

Move	White	Black

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
02	05	10						

Training Session 103
Queen versus Pawn - II

Training Session 103: Queen versus Pawn - II

No. of Question: 12

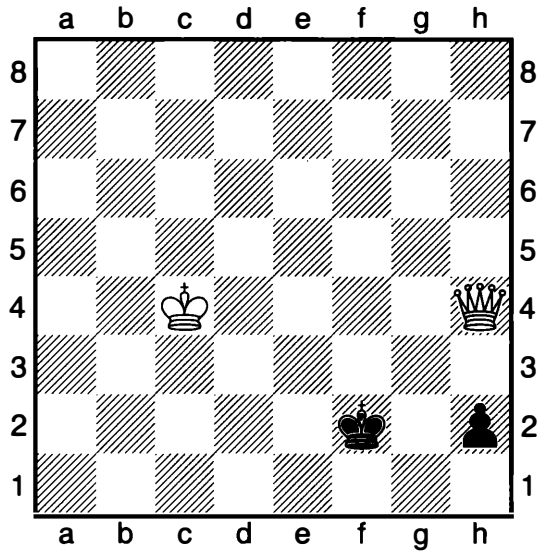
Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 60

Testing Method:

1. The test positions are to be solved by setting them up on a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make it a point to record the same.
5. The trainer would check the correctness of your answer and record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of the chapter and this book.

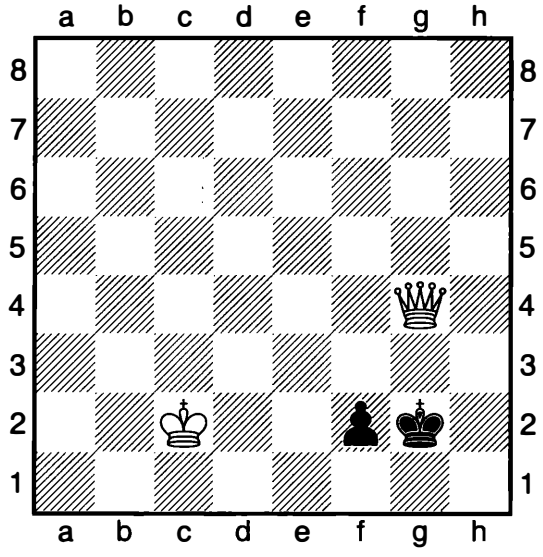
This chapter is in an extension of the previous chapter wherein I have presented 12 positions of Queen versus Pawn. You are required to solve every position till its logical end by the application of correct rule.



1. Black to Play

Move No.	WHITE	BLACK

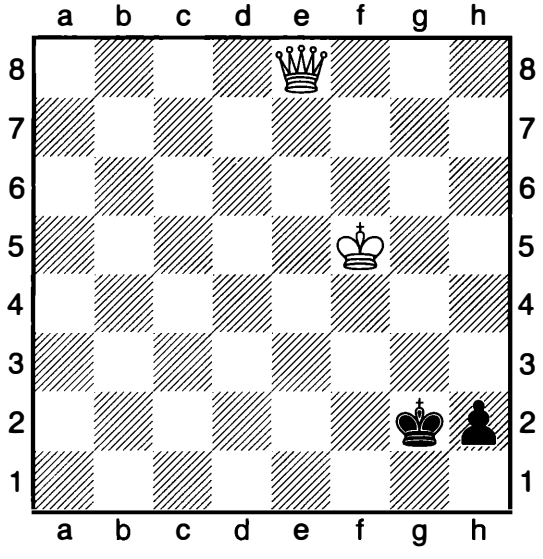
Marks



2. Black to Play

Move No.	WHITE	BLACK

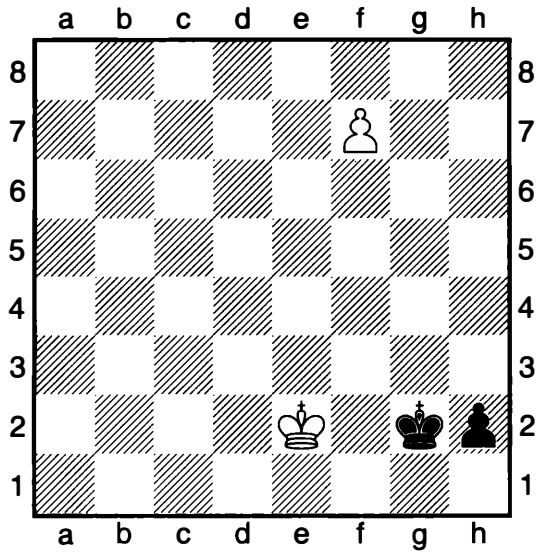
Marks



3. White to Play

Move No.	WHITE	BLACK

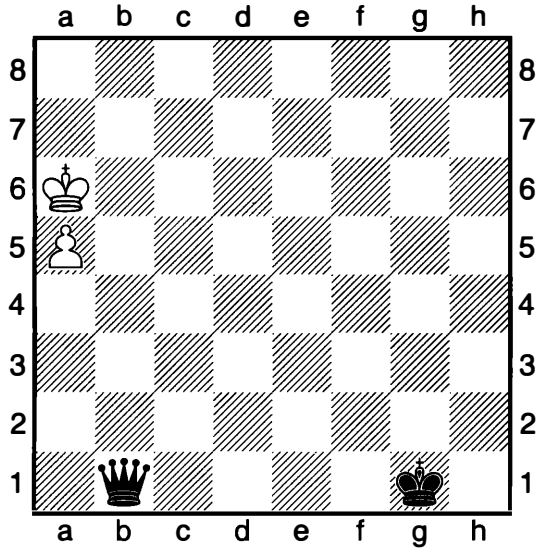
Marks



4. White to Play

Move No.	WHITE	BLACK

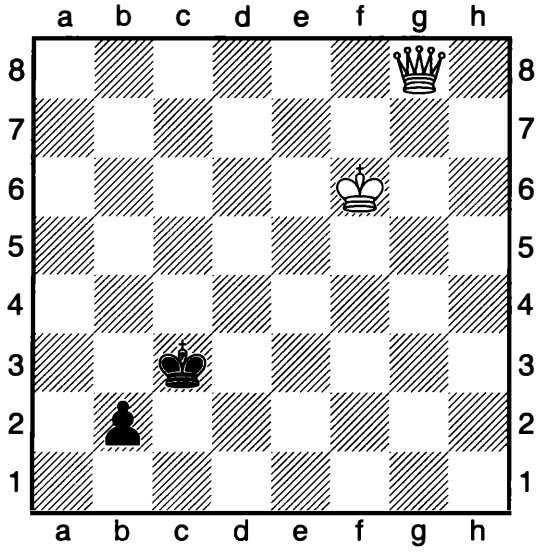
Marks



5. Black to Play

Move No.	WHITE	BLACK

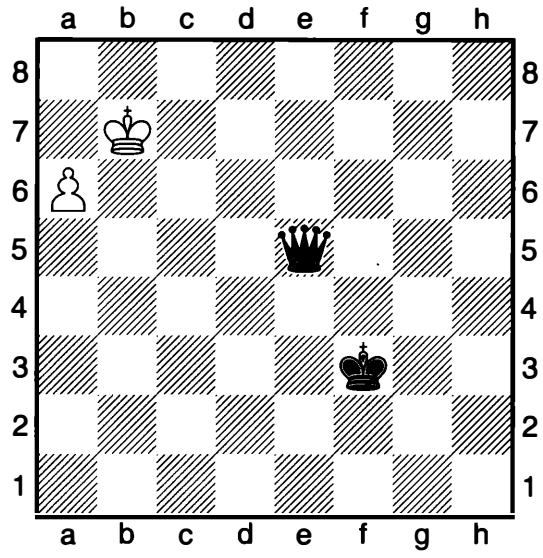
Marks



6. White to Play

Move No.	WHITE	BLACK

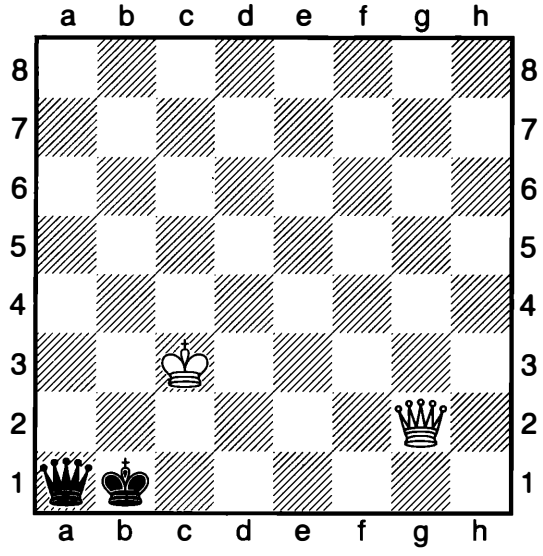
Marks



7. Black to Play

Move No.	WHITE	BLACK

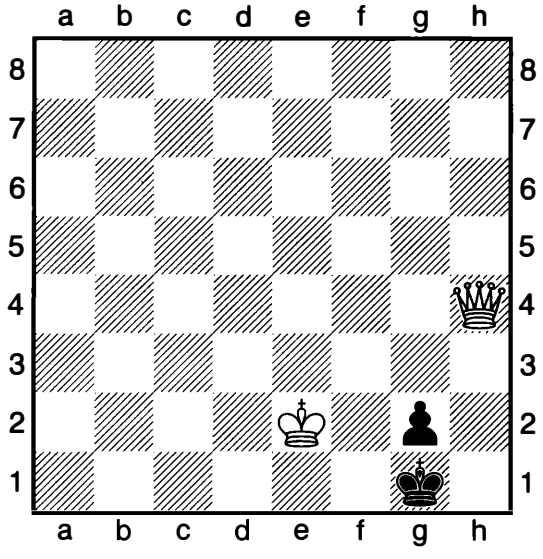
Marks



8. White to Play

Move No.	WHITE	BLACK

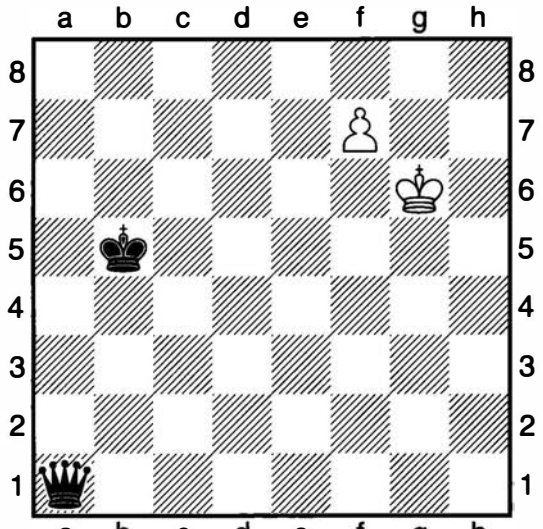
Marks



9. White to Play

Move No.	WHITE	BLACK

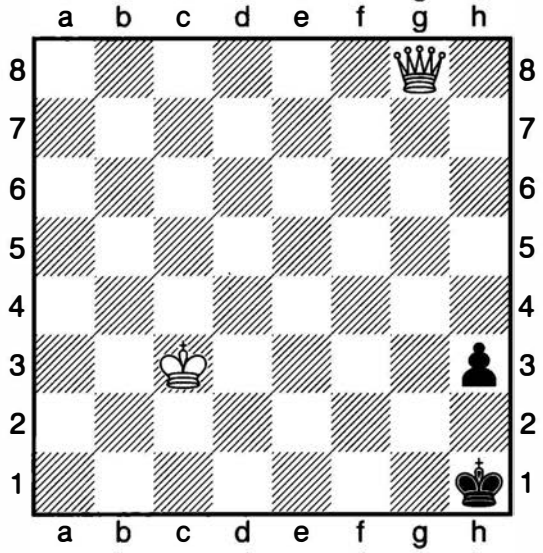
Marks



10. Black to Play

Move No.	WHITE	BLACK

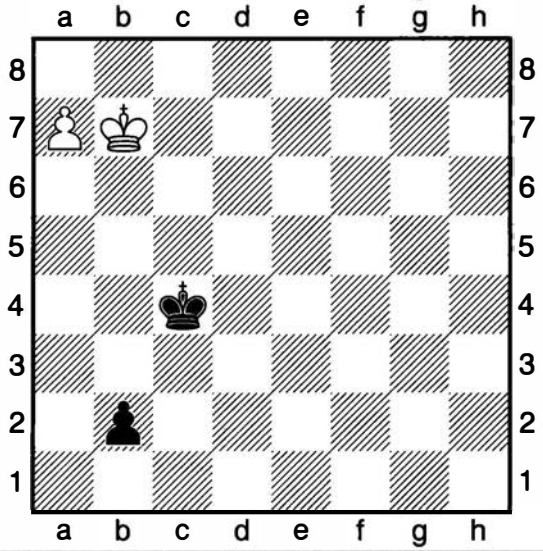
Marks



11. White to Play

Move No.	WHITE	BLACK

Marks



12. Black to Play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
12	05	60						

Training Session 104
Knight versus Pawn

Training Session 104: Knight versus Pawn

No. of Question: 09

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 45

Testing Method:

1. The test positions are to be solved by setting them up on a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make it a point to record the same.
5. The trainer would check the correctness of your answer and record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of the chapter and this book.

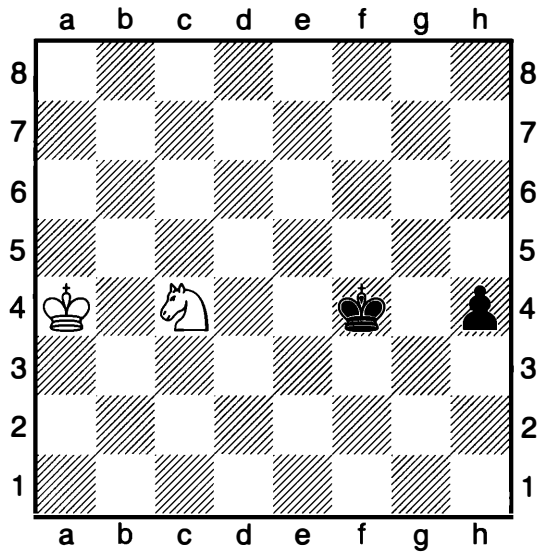
In today's session I have presented before you the Knight's fighting power to hold the opposing Pawn.

As compared to Queen versus Pawn, a Knight's struggle (when he does not have the support of his King) against an advanced Pawn is little difficult and requires precise handling.

To help you in grasping the rules, the same are summarised once again:

1. **A lone Knight fighting against an advanced Pawn on the 7th rank can draw even without the help of its King provided it stands on the Queening square 'In Front of the Pawn'.**
2. **If the Knight is not able to stand on the Queening Square, it can still hold the opposing Pawn, provided it is able to control the Queening square from the sides.**
3. **As an exception, Knight falls short against the 7th rank Pawn on the Rook's file.**

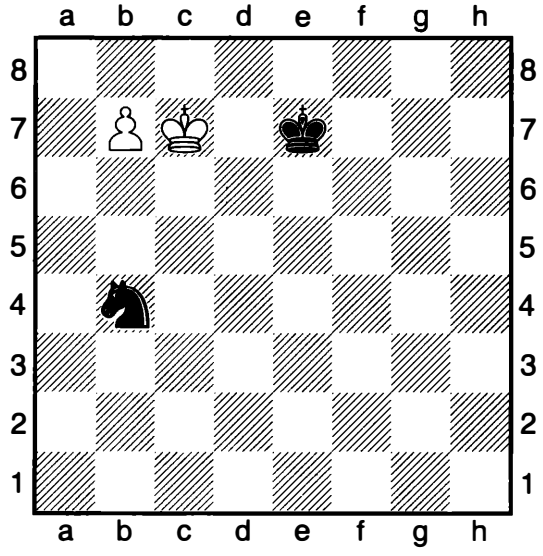
In addition, I have also demonstrated an exceptional position of a lone Knight Checkmating the opponent's King (composition by Phillipp Stamma) because of the presence of his Pawn on the 7th rank, which leads to smothering. This position also needs to be learnt as it occurs in practical play, as can be seen from the ensuing test positions.



1. White to Play and draw.

Move No.	WHITE	BLACK

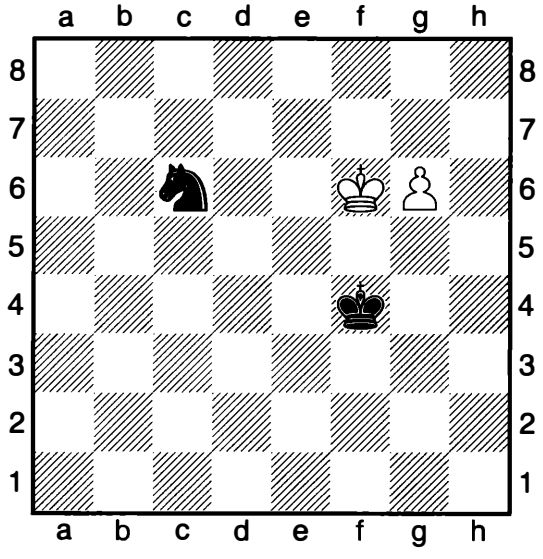
Marks



2. Black to Play and draw.

Move No.	WHITE	BLACK

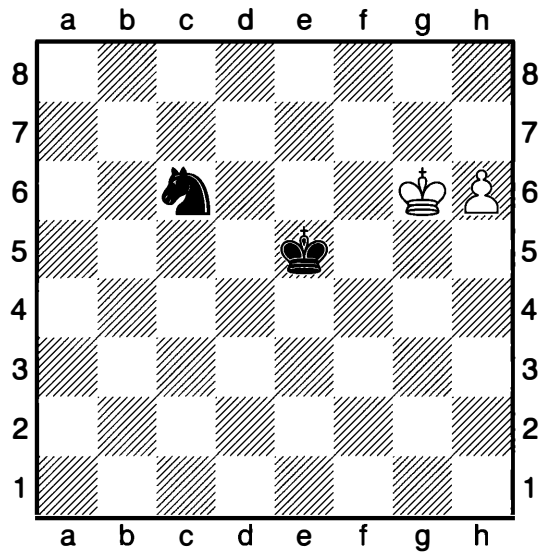
Marks



3. Black to Play and draw.

Move No.	WHITE	BLACK

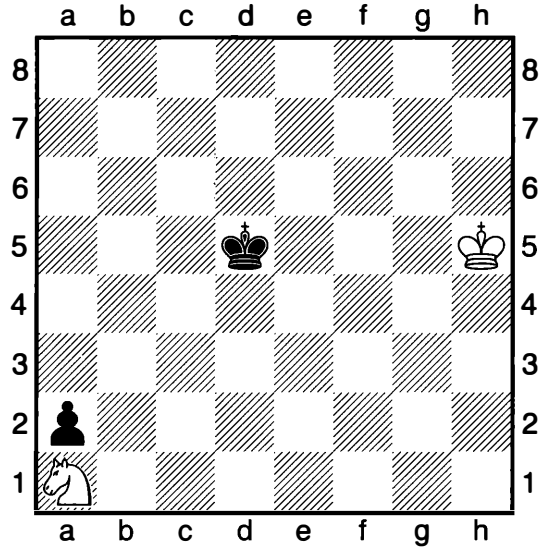
Marks



4. Black to Play and draw.

Move No.	WHITE	BLACK

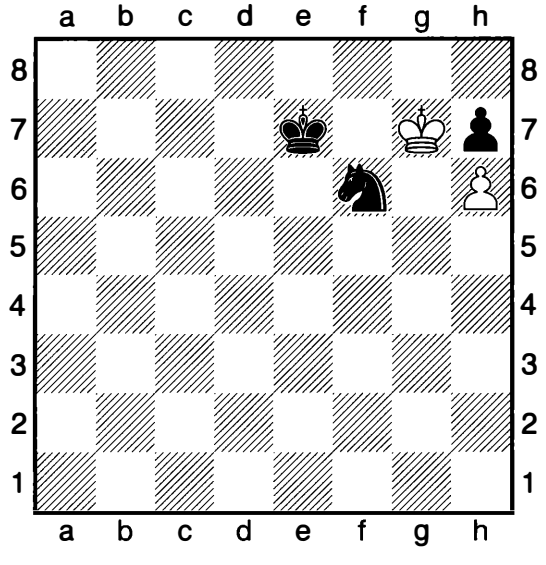
Marks



5. Black to Play and win.

Move No.	WHITE	BLACK

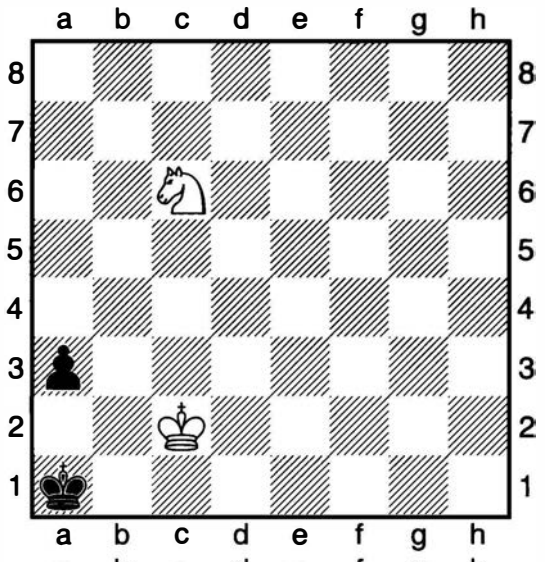
Marks



6. Black to Play and win

Move No.	WHITE	BLACK

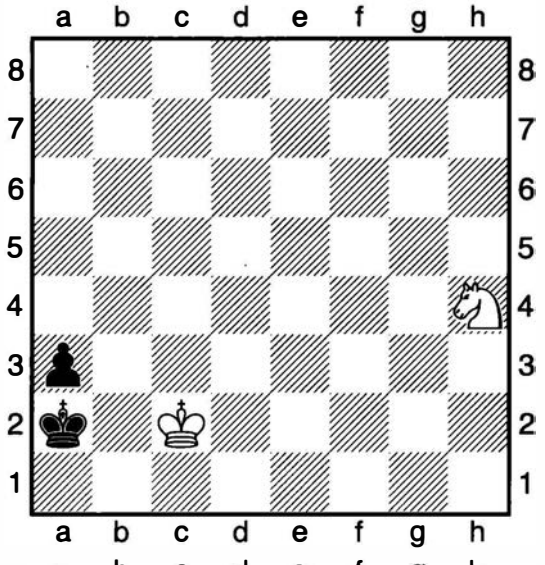
Marks



7. White to play and Checkmate Black in 4 moves.

Move No.	WHITE	BLACK

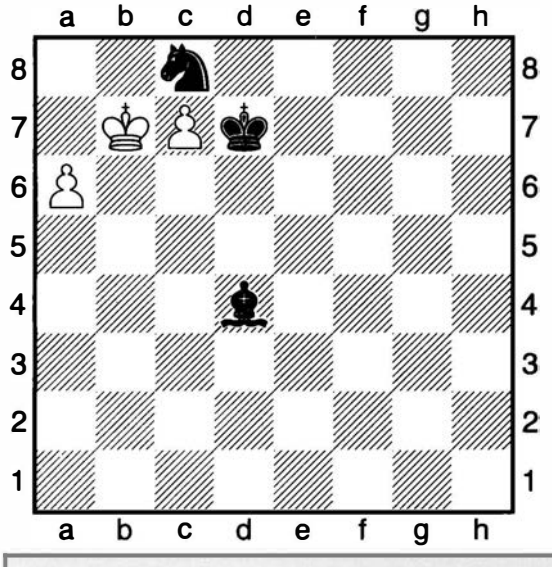
Marks



8. White to play and Checkmate Black in 5 moves.

Move No.	WHITE	BLACK

Marks



9. Black to play and Checkmate White in 6 moves.

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
09	05	45						

Training Session 105
Rook versus Pawn

Training Session 105: Rook versus Pawn

No. of Question: 10

Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 50

Testing Method: Practical Demonstration against the Trainer

We conclude the fight of a single Piece against an advanced Pawn by examining Rook versus Pawn.

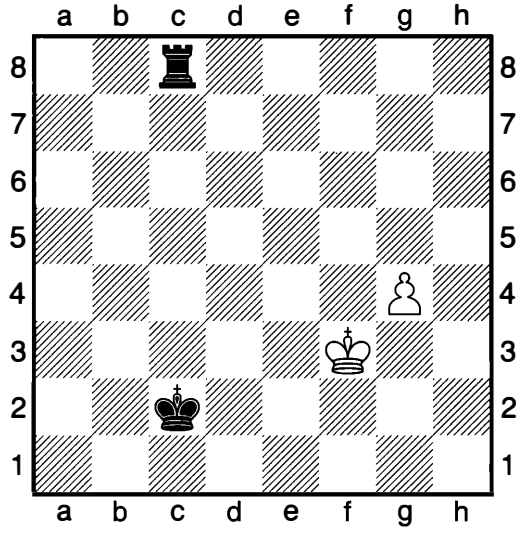
As compared to previous chapters of Queen versus Pawn and Knight versus Pawn, this is one of the most complex endings.

As such, memorising all the rules at this stage of your learning is not recommended. You can do well to grasp the general rules as follows:

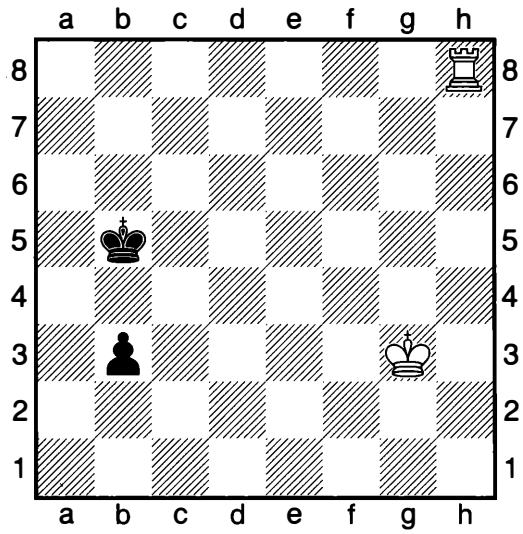
1. **We have an elementary win on hand if the Rook and his King are in a position to cover one of the squares, which the Pawn has to cross. On the other hand if the King of superior side is far away from the scene of action, the game ends in a draw as Rook needs to be sacrificed for the Pawn.**

2. **We have an elementary win on hand if the defending King is standing on its 3rd rank. This allows the Rook to simply create a barrier along the 4th rank, thus cutting-off the defending King. The Pawn is subsequently won by the Rook.**

You are now required to demonstrate your practical knowledge of this ending by playing through the position against your trainer and achieving the desired result in confirmation with the rules already learnt.



1. Black to Play and win.



2. White to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

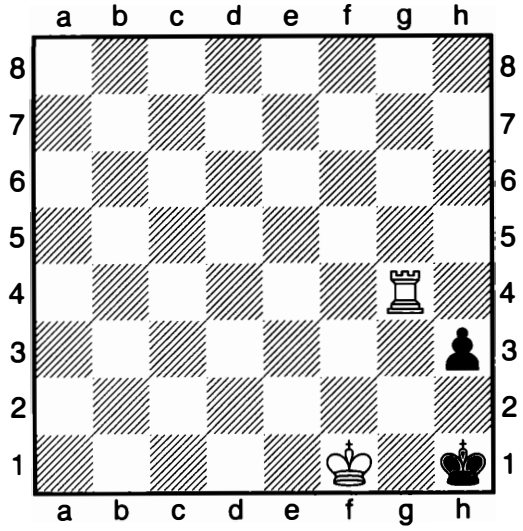
Marks

Move	White	Black

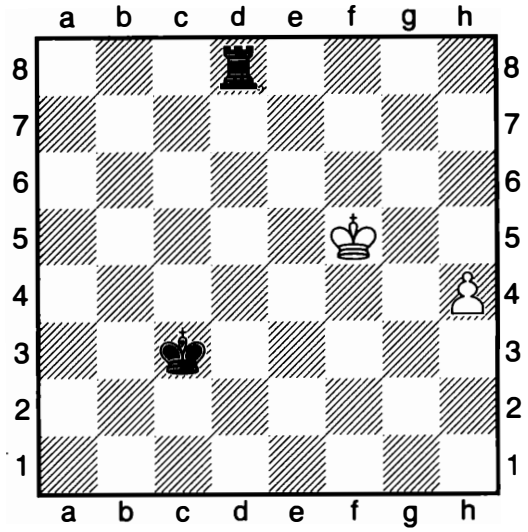
Space for noting variations.

Move	White	Black

Marks



3. White to Play and win.



4. Black to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

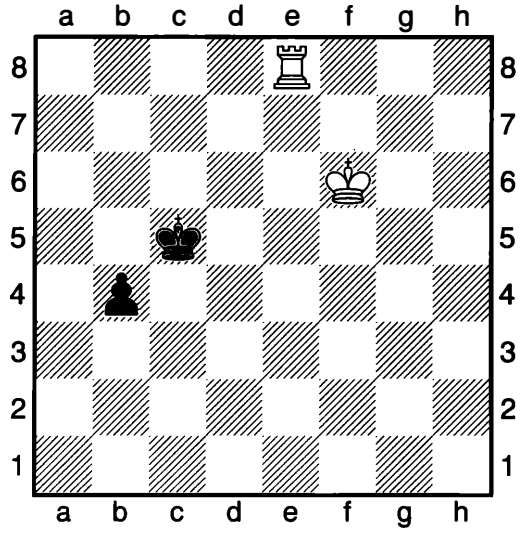
Marks

Move	White	Black

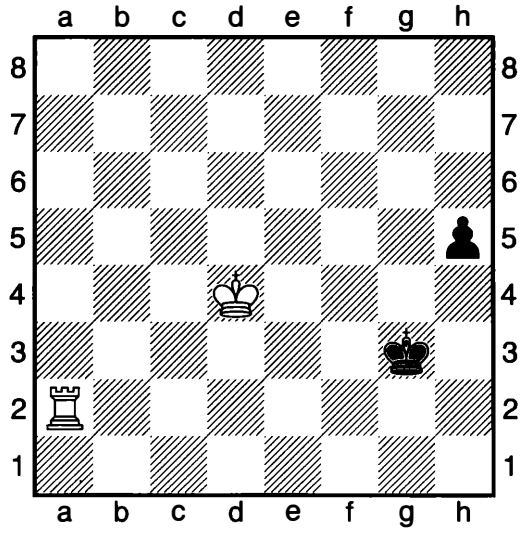
Space for noting variations.

Move	White	Black

Marks



5. White to Play and win.



6. White to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

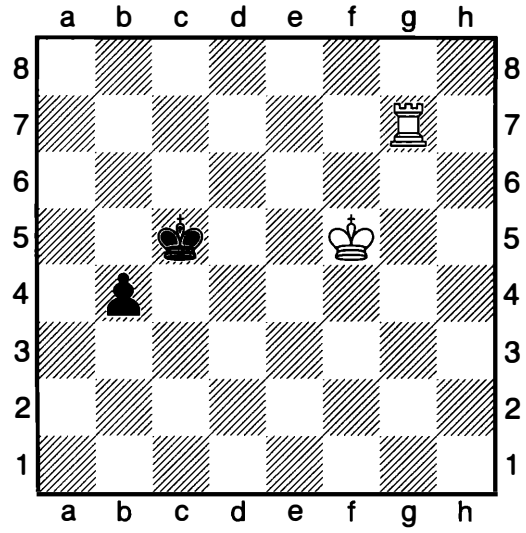
Marks

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



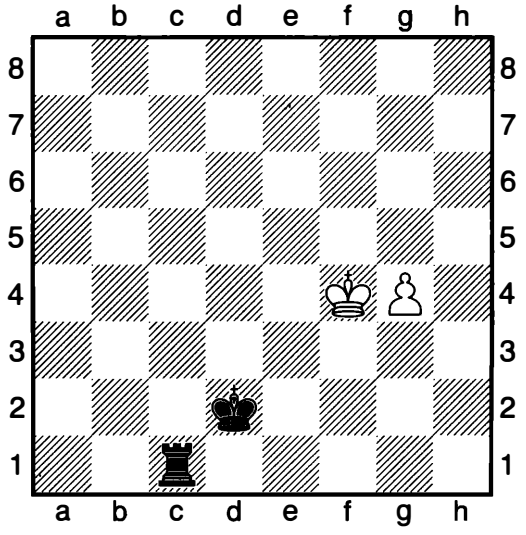
7. Black to Play and draw.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



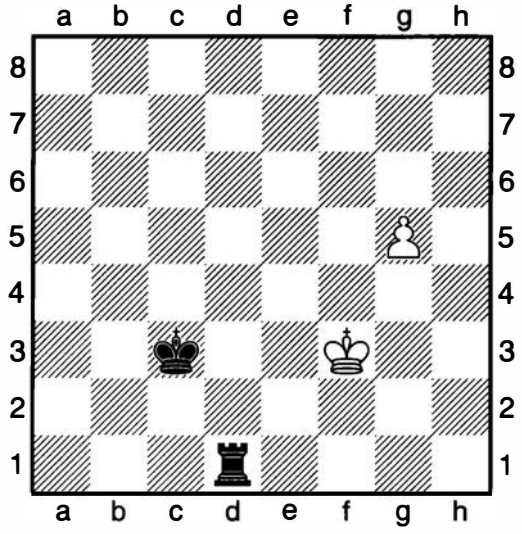
8. White to Play and draw.

Move	White	Black

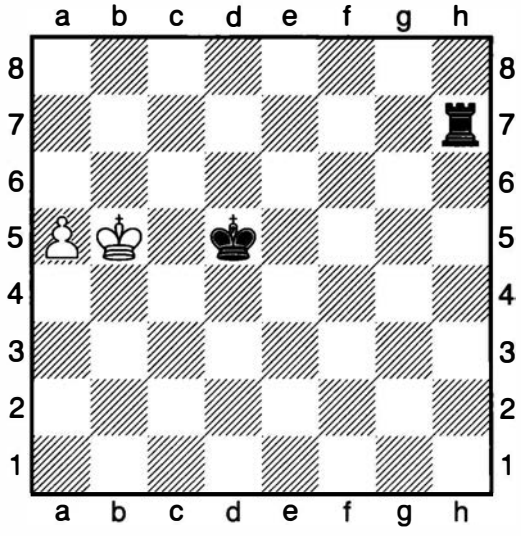
Space for noting variations.

Move	White	Black

Marks



9. White to Play and draw.



10. White to Play and draw.

Move	White	Black

Space for noting variations.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks

Move	White	Black

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
10	05	50						

Training Session 106
Queen versus Rook

Training Session 106: Queen versus Rook

No. of Question: 09

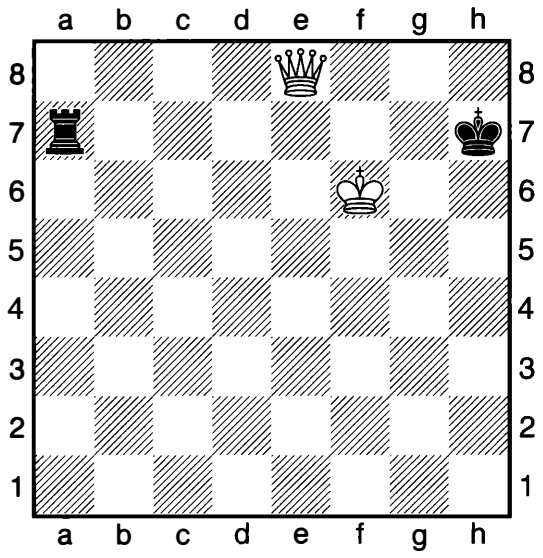
Scoring Pattern: 5 marks for each correct answer

Maximum Marks: 45

Testing Method:

1. The test positions are to be solved by setting them up on a chessboard however; you should not move the pieces.
2. You are allowed to move the pieces only if you find it difficult to solve the problem.
3. Write down the solution in the space provided against the diagram.
4. If the position offers possibility of variations, do make it a point to record the same.
5. The trainer would check the correctness of your answer and record the marks scored against each of the problems and as also in 'Trainer's Appraisal Report' at the end of the chapter and this book.

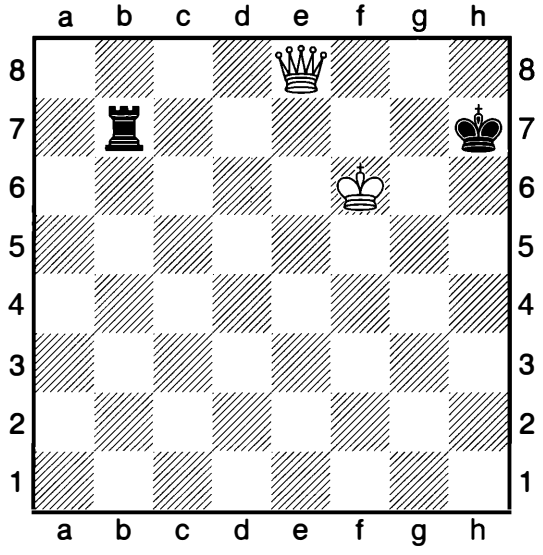
We have seen the superiority of Queen over Rook in today's session. The winning idea is to force the defensive side into a Zugzwang by driving the opposing King to the edge of the board, forcing the Rook to abandon its King. Once the Rook is moved away from King, it is won by a series of Checks.



1. White to Play

Move No.	WHITE	BLACK

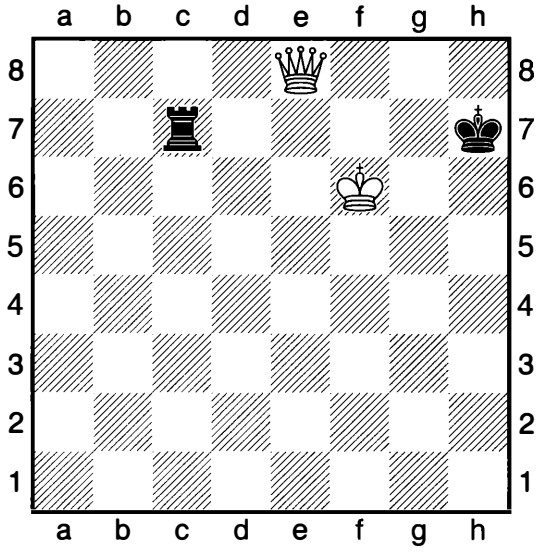
Marks



2. White to Play

Move No.	WHITE	BLACK

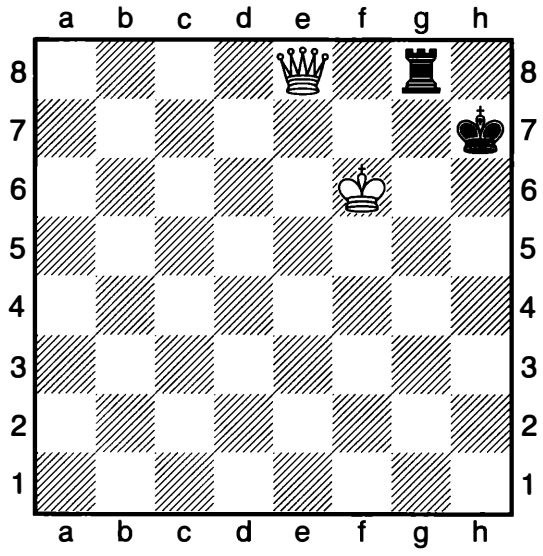
Marks



3. White to Play

Move No.	WHITE	BLACK

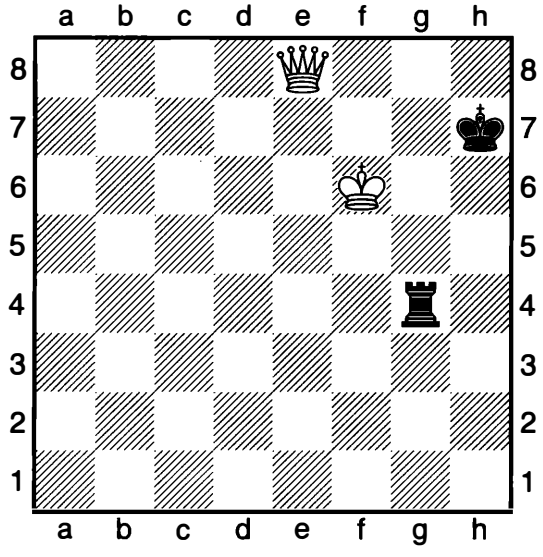
Marks



4. White to Play

Move No.	WHITE	BLACK

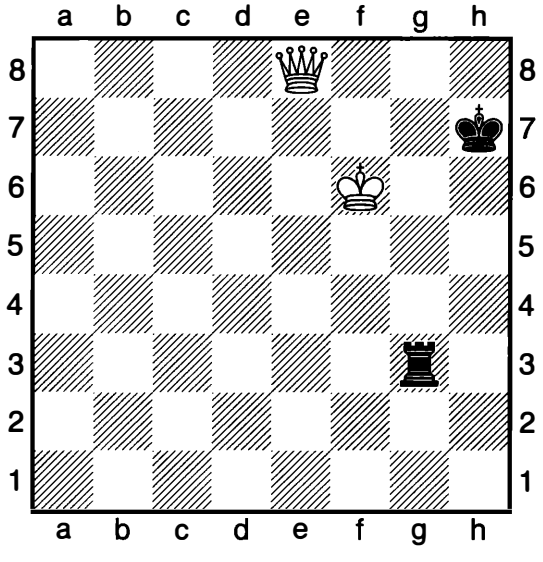
Marks



5. White to Play

Move No.	WHITE	BLACK

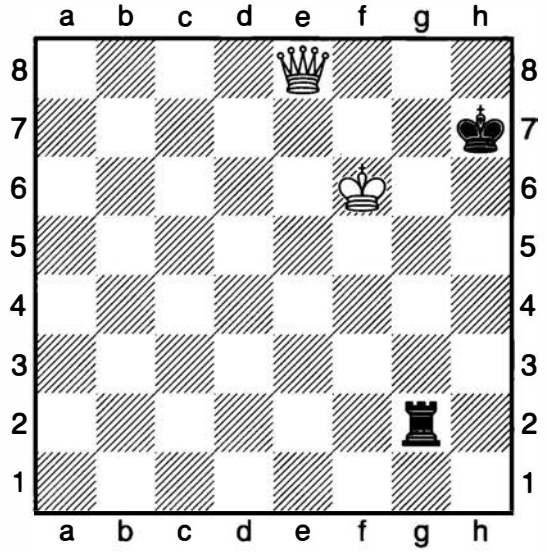
Marks



6. White to Play

Move No.	WHITE	BLACK

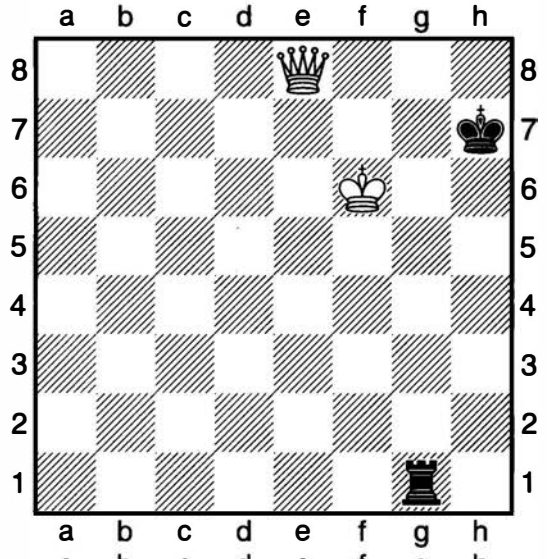
Marks



7. White to Play

Move No.	WHITE	BLACK

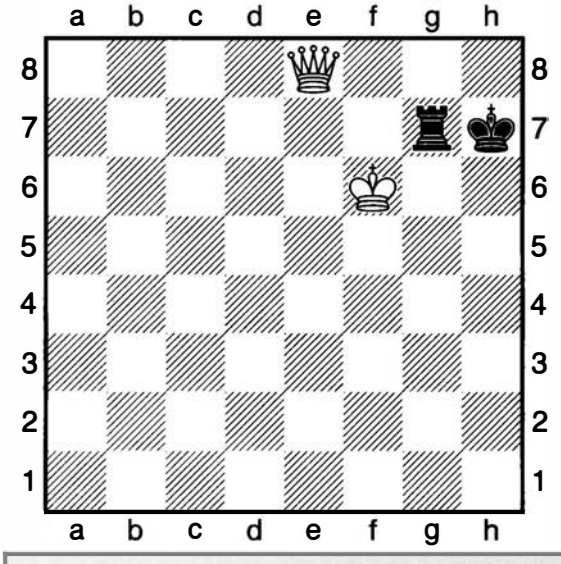
Marks



8. White to Play

Move No.	WHITE	BLACK

Marks



9. White to Play and reach the diagram position with Black to play

Move No.	WHITE	BLACK

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
09	05	45						

Training Session 107
Rook and Pawn versus Rook
Philidor's 'Drawn' Position

Training Session 107:	Rook and Pawn versus Rook – Philidor's 'Drawn' Position
No. of Question:	10
Scoring Pattern:	5 marks for each correct answer
Maximum Marks:	50
Testing Method:	Practical Demonstration against the Trainer

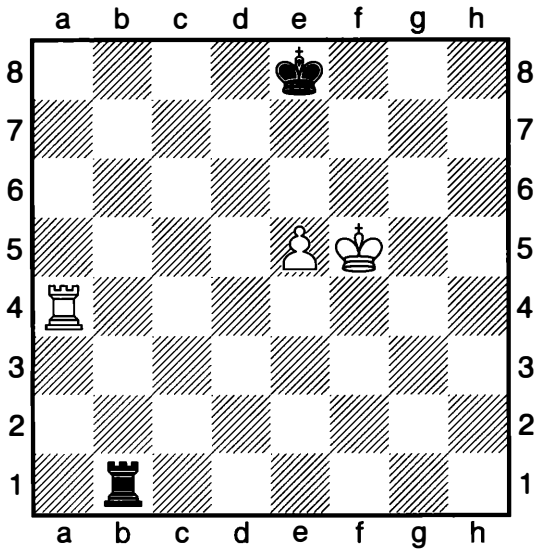
In today's session I introduced you to one of the finest defensive techniques in the Rook and Pawn versus Rook: Philidor's 'Drawn' position. While learning this technique, we also examined different commonly occurring set-ups.

You are now required to demonstrate your practical knowledge of this ending by playing through the position against your trainer and achieving the desired result.

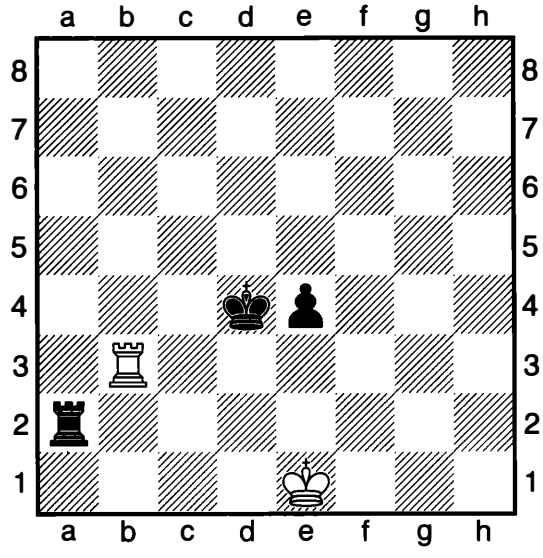
Before you proceed to solve, let us memorise the general rules relating to 'Philidor's Drawn Position' (applicable to the Pawns on the central **d** & **e** files):

The Rook & Pawn versus Rook leads to a draw:

1. If the defending King is occupying the Queening square.
2. The defending Rook places itself on its 3rd rank at the maximum possible distance and thereby cutting-off the King of superior side. He will continue to stay there till the Pawn in on the 5th Rank.
3. Once the Pawn advances to the 6th rank, the defending Rook will leave its 3rd rank post to follow the maxim 'Rook behind the Pawn'! The idea is to harass the King of the superior side with barrage of Checks so as to force him away from the Pawn. Once the King is forced two files away from the Pawn, the Rook's attack on the Pawn leads to its capture.
4. Where the King is cut-off (not more than 2-files) from the Queening square, the position can still approximate 'Philidor'. The two main rules to be observed to draw such positions are:
   a) The Rook should stand on the 'Longer Side' of the board at a maximum distance of 3-files and should Check the King from the flanks.
   b) The defending King should stand on the 'Shorter Side' of the Chessboard.
5. The aforesaid rules does not apply to a Pawn standing on the Rook & Knight's file (**a**, **h**, **b**, **g**) even if the King of the defending side is occupying the Queening square. The rule to be followed is basically called the 'First Rank' defence wherein the Rook of the defensive side will stay on its 1st Rank so as to ward off the threats from the Rook of the superior side to drive away the King from the Queening square. However, the 'First Rank' defence fails against the Pawn on Bishop's file (**c**, **f**).



1. Black to Play and draw.



2. White to Play and draw.

Move	White	Black

Space for noting variations.

Move	White	Black

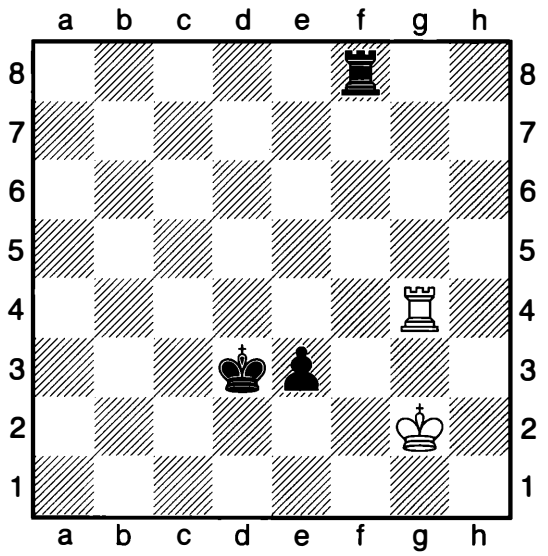
Marks

Move	White	Black

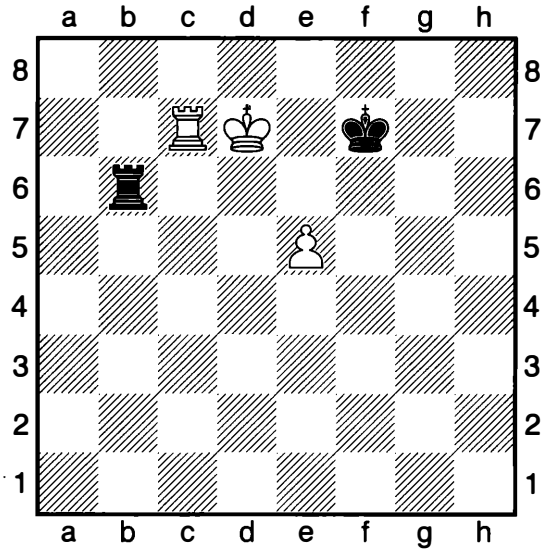
Space for noting variations.

Move	White	Black

Marks



3. White to Play and draw.



4. Black to Play and draw.

Move	White	Black

Space for noting variations.

Move	White	Black

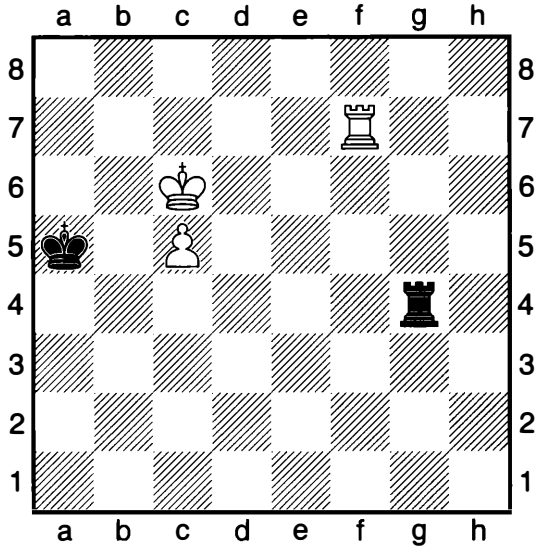
Marks

Move	White	Black

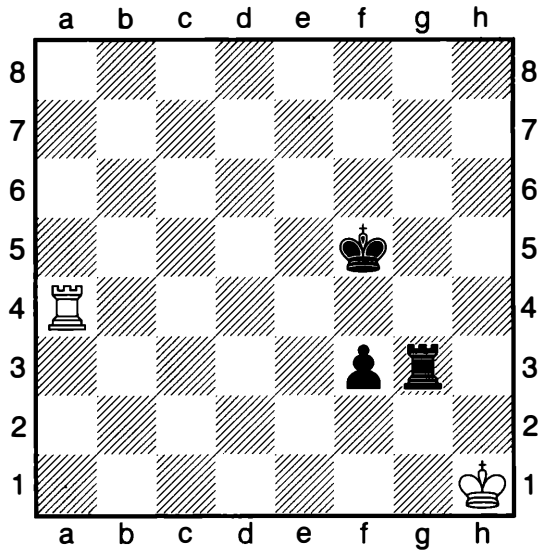
Space for noting variations.

Move	White	Black

Marks



5. Black to Play and draw.



6. White to Play and draw.

Move	White	Black

Space for noting variations.

Move	White	Black

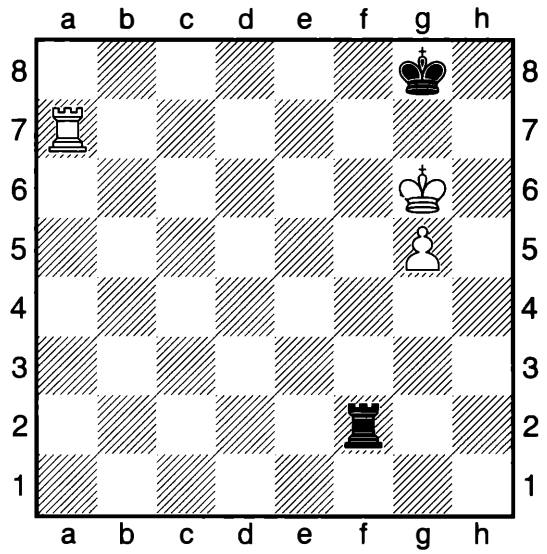
Marks

Move	White	Black

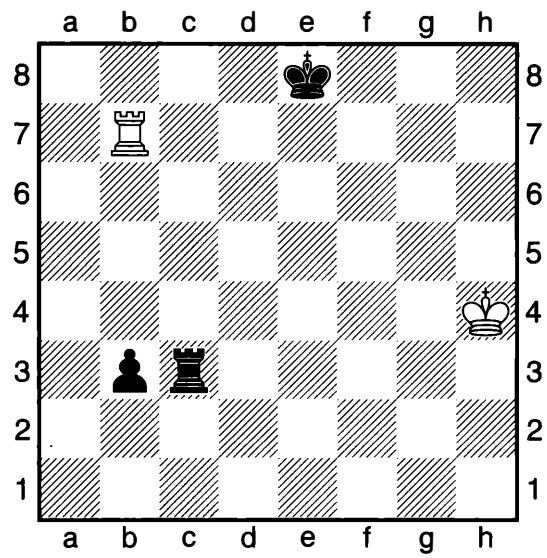
Space for noting variations.

Move	White	Black

Marks



7. Black to Play and draw.



8. White to Play and draw.

Move	White	Black

Space for noting variations.

Move	White	Black

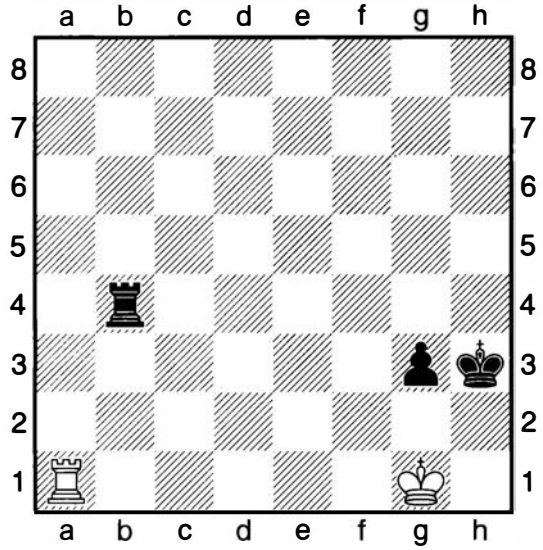
Marks

Move	White	Black

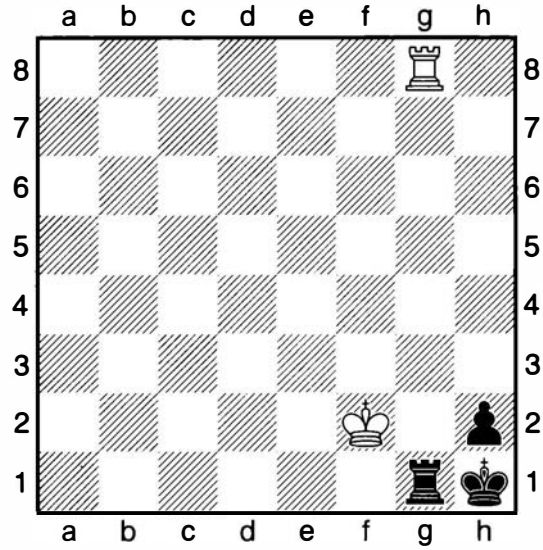
Space for noting variations.

Move	White	Black

Marks



9. White to Play and draw.



10. White to Play and draw.

Move	White	Black

Space for noting variations.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks

Move	White	Black

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
10	05	50						

Training Session 108
Rook and Pawn versus Rook
Lucena's 'Winning' Position

Training Session 108:	Rook and Pawn versus Rook – Lucena's 'Winning' Position
No. of Question:	12
Scoring Pattern:	5 marks for each correct answer
Maximum Marks:	60
Testing Method:	Practical Demonstration against the Trainer

The Philidor's 'Drawn' position, which we have learnt in previous session, and Lucena's 'Winning' position, which we have learnt today are the 'Key' to learning the more complex Rook endings. This is because most of the Rook and Pawn versus Rook endings may either reach 'Philidor's Drawn Position' (or approximate 'Philidor's Drawn Position)' or lead to 'Lucena's Winning Position'.

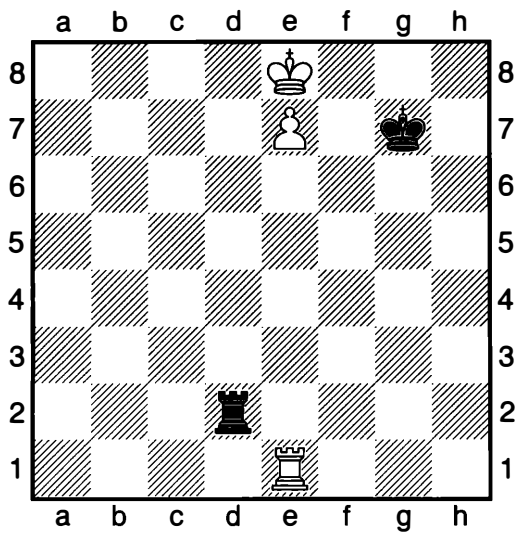
We have seen in the previous lesson that the defending side would pray for Philidor's position whereas here we see the superior side aiming for Lucena!

Before you have a go at the actual game positions, let us revise the general rules:

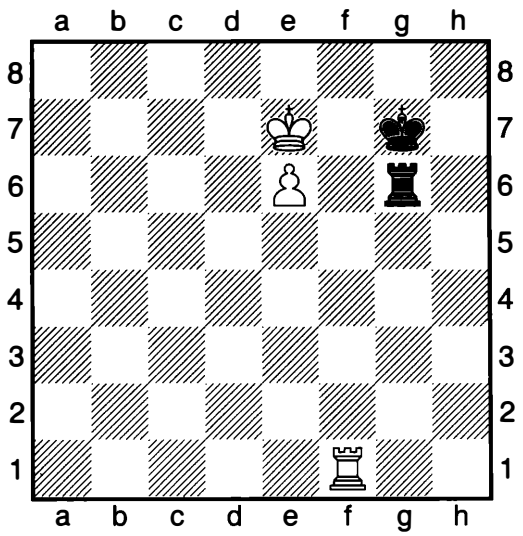
The Lucena can be reached if the King of the defending side is cut-off from the Queening file. The minimum cut off depends on the Pawn's positions, which are as under:

1. **If the Pawn is on its 5th Rank: minimum distance of 1-file from the Pawn (for example, if it is an 'e' Pawn, the defending King should be either on c or g file).**
2. **If the Pawn is on its 4th Rank on the four central files (c, d, e & f): minimum distance of 2-files from the Pawn.**
3. **If the Pawn is on its 4th Rank on the Knight file (either b or g): minimum distance of 3-files from the Pawn.**
4. **Normally, the Rook Pawns are exceptions to the rule however; if the Pawn is on its 7th Rank on Rook file (either a or h): Minimum distance of 5-files from the Pawn. For example, if the Pawn is a7, the defending King should be on f-file whereas for h7 Pawn, the defending King should be c7.**

You are now required to demonstrate your practical knowledge of this ending by playing through the position against your trainer and achieving the desired result.



1. White to Play and win



2. White to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

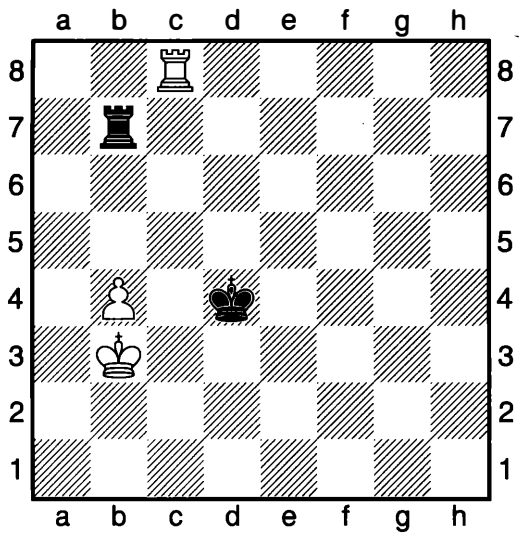
Marks

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



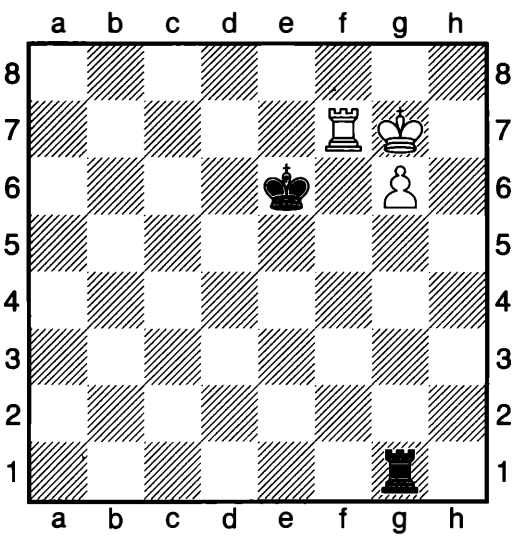
3. White to Play and win

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



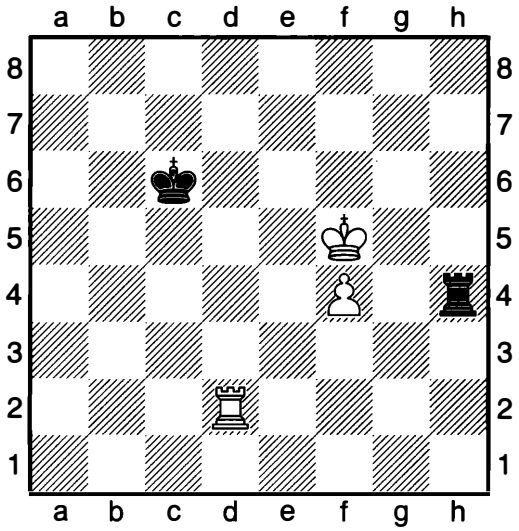
4. White to Play and win.

Move	White	Black

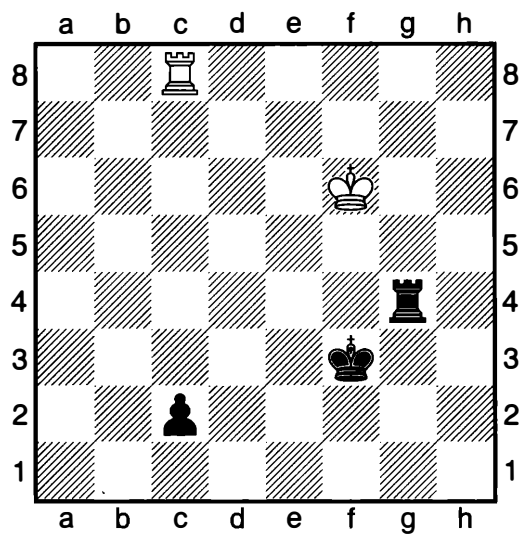
Space for noting variations.

Move	White	Black

Marks



5. White to Play and win



6. Black to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

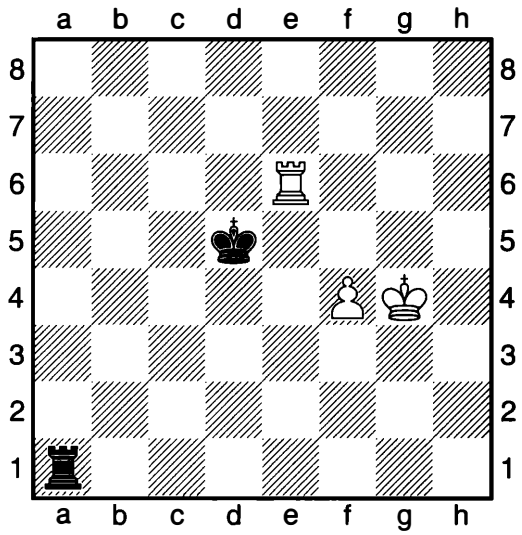
Marks

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



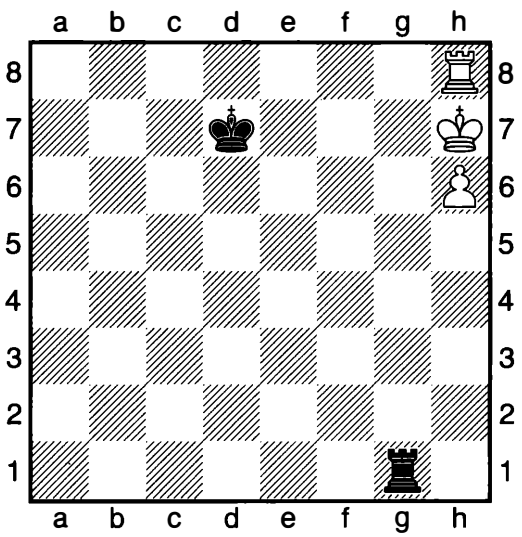
7. White to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



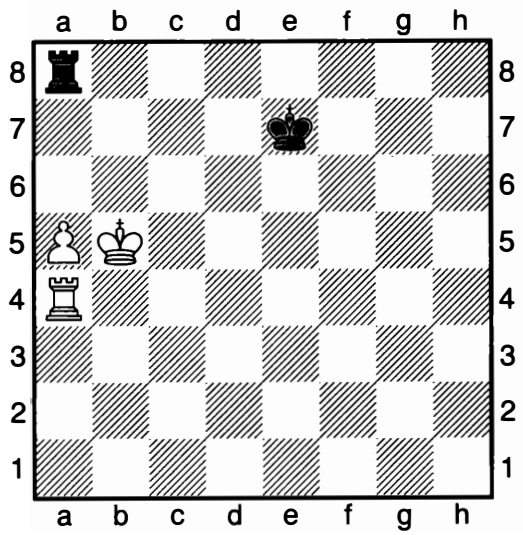
8. White to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



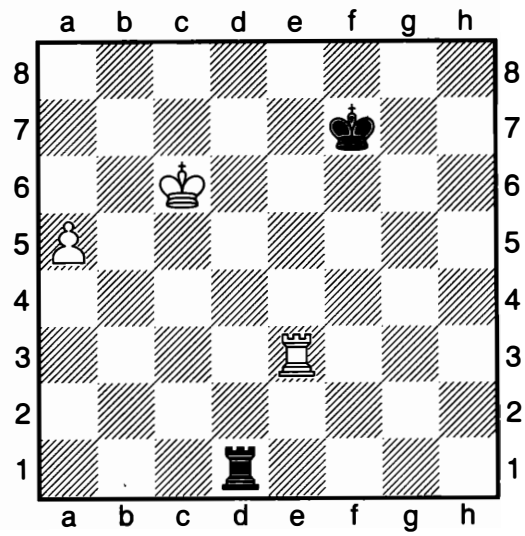
9. White to Play and win

Move	White	Black

Space for noting variations.

Move	White	Black

Marks



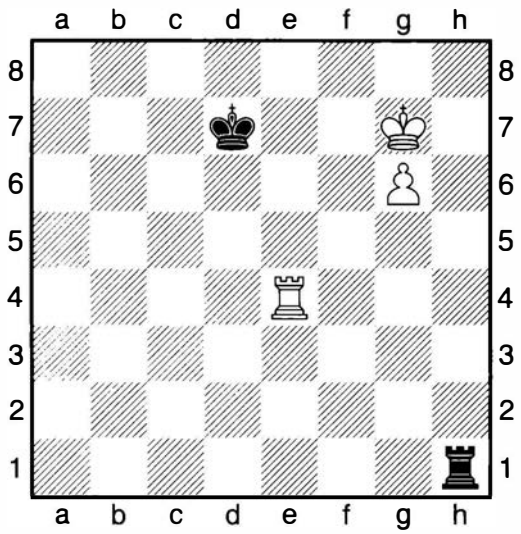
10. White to Play and win.

Move	White	Black

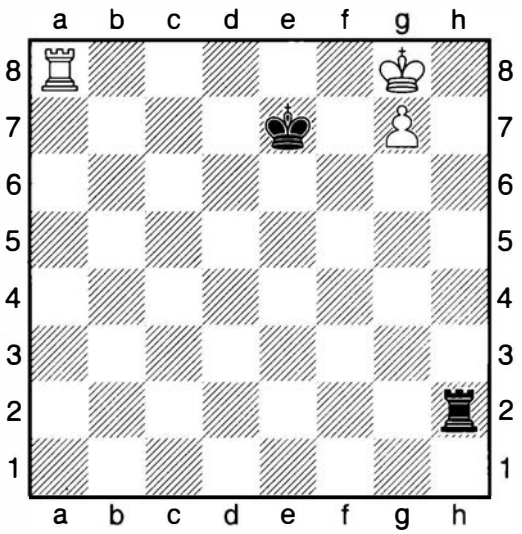
Space for noting variations.

Move	White	Black

Marks



11. White to Play and win



12. White to Play and win.

Move	White	Black

Space for noting variations.

Move	White	Black

Marks

Move	White	Black

Space for noting variations.

Move	White	Black

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
12	05	60						

Training Session 109-120

Training Games – 37 to 48

By now you have played 72 serious training games, which were based on the King-Pawn (e4) openings. We have indeed covered almost all the possible openings arising with 1.e4

Now, it's time to switch over to **1.d4!** While the move **1.d4** is similar to **1.e4** as far as development and center control is concerned however; unlike in **1.e4**, where the e4-pawn is not defended after the first move, the d4-pawn is protected by White's queen. As such, we do not see much aggression in this opening – the basic idea is to build up positions slowly.

In this level I have covered the following opening ideas:

01. Game 37 & 37a: Queen's Gambit Accepted
02. Game 38 & 38a: Cambridge Spring's Defense
03. Game 39 & 39a: Tarrasch Defense
04. Game 40 & 40a: Slav Defense (Accepted)
05. Game 41 & 41a: Semi-Slav (Noteboom variation)
06. Game 42 & 42a: Slav Defense (Declined)
07. Game 43 & 43a: Meran Defense (Blumenfeld variation)
08. Game 44 & 44a: Modern Benoni Defense
09. Game 45 & 45a: Grunfeld Indian Defense (classical variation)
10. Game 46 & 46a: Nimzo-Indian Defense
11. Game 47 & 47a Queen's Indian Defense
12. Game 48 & 48a: King's Indian Defense

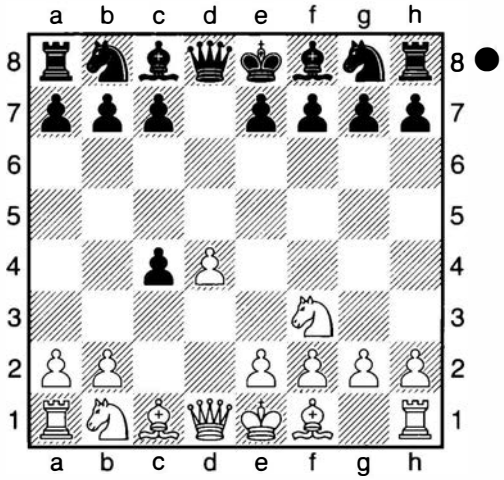
As in previous level (Book-4), you will be using the classical time-control of **90 minutes+30 seconds increment/player** and would also be recording the balance time at your disposal after every move.

After the game, you will be going through the opening books so as to find out the books moves. Make a point to learn a good number of opening variations.

In keeping with the above, you are required to play 24-training games in this level of Chess Course. The basic Points to be remembered are:

1. These 24-games are to be played over 24-sessions (1-games in each session with the same opponent & with colour reversed). 2. The suggested time-control is **90 minutes+30 seconds increment/player**.
3. You are required to compulsorily record the game in the score-sheet provided against each of the game and also note down the balance time at your disposal after every move.
4. At the end of each session, you are required to handover the workbook to your trainer for analysis.
5. The basic idea is make you aware of the mistakes committed by you in the game.
6. The trainer will analyse the game till 30-moves and will allot marks as per the scoring pattern detailed below.
7. He will also present his appraisal report for all the 24-games played in the chart provided at the end of the book.

Training Session 108 - Training Game 37



Black to play from this position:

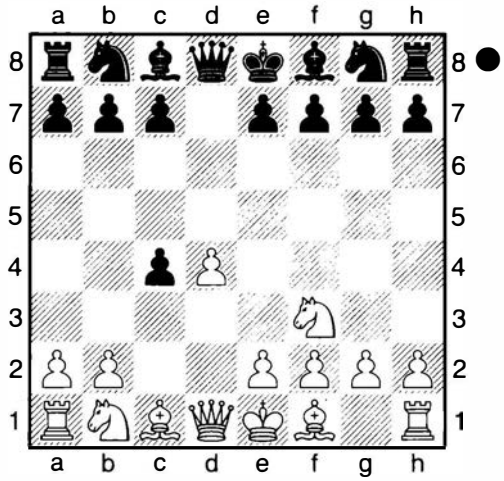
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		dxc4		22				
03	Nf3				23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 108 - Training Game 37a



Black to play from this position:

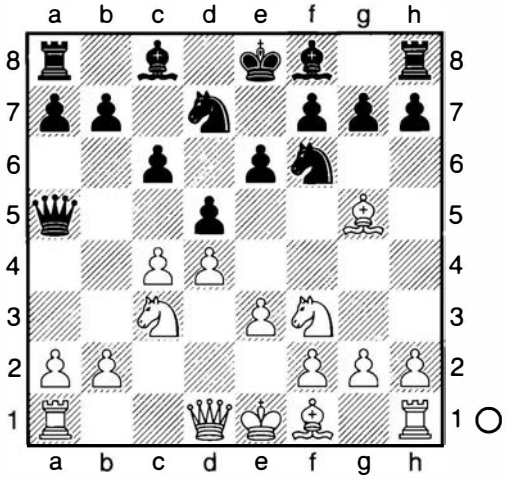
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		dxc4		22				
03	Nf3				23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 109 - Training Game 38



White to play from this position:

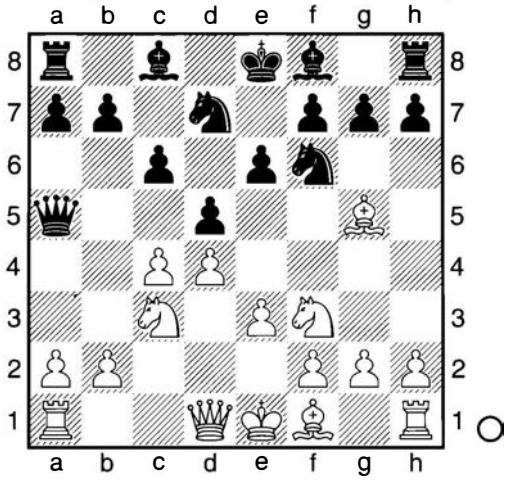
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		e6		22				
03	Nc3		Nf6		23				
04	Bg5		Nbd7		24				
05	e3		c6		25				
06	Nf3		Qa5		26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 109 - Training Game 38a



White to play from this position:

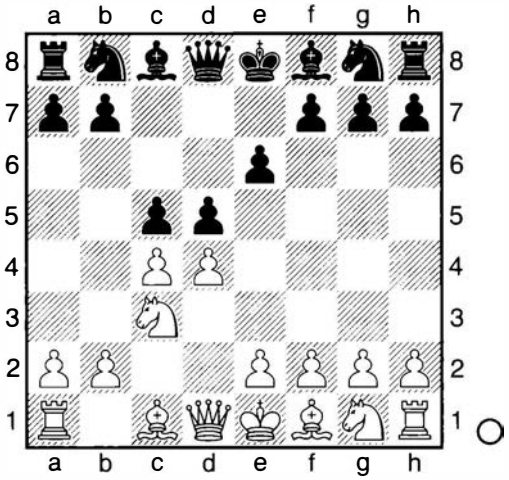
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		e6		22				
03	Nc3		Nf6		23				
04	Bg5		Nbd7		24				
05	e3		c6		25				
06	Nf3		Qa5		26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 110 - Training Game 39



White to play from this position:

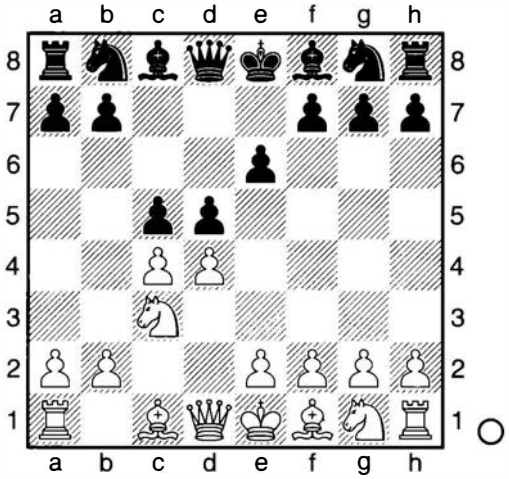
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		e6		22				
03	Nc3		c5		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 110 – Training Game 39a



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

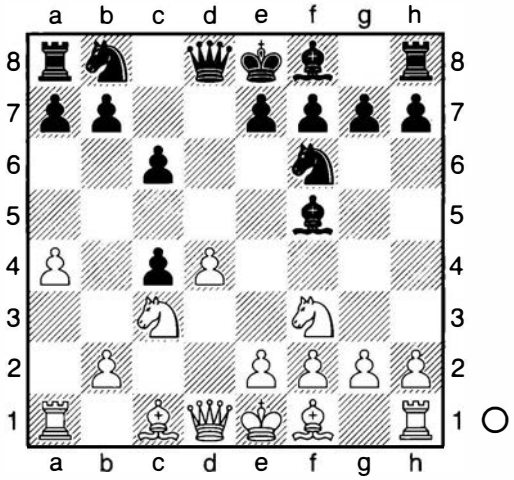
White:		Signature :
Black:		Signature :

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		e6		22				
03	Nc3		c5		23				
04					24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 111 - Training Game 40



White to play from this position:

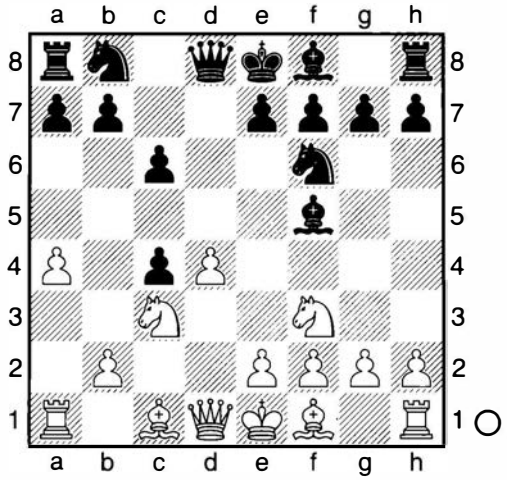
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		Nf6		23				
04	Nc3		dxc4		24				
05	a4		Bf5		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 111 - Training Game 40a



White to play from this position:

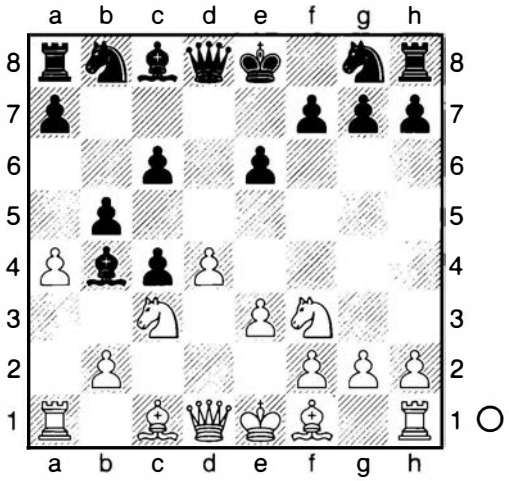
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		Nf6		23				
04	Nc3		dxc4		24				
05	a4		Bf5		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 112 – Training Game 41



White to play from this position:

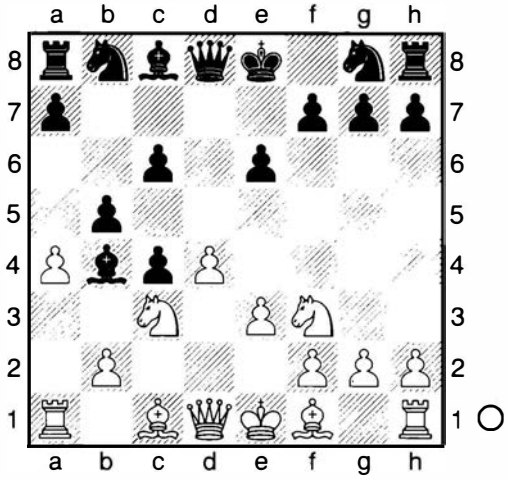
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		e6		23				
04	Nc3		dxc4		24				
05	a4		Bb4		25				
06	e3		b5		26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 112 - Training Game 41a



White to play from this position:

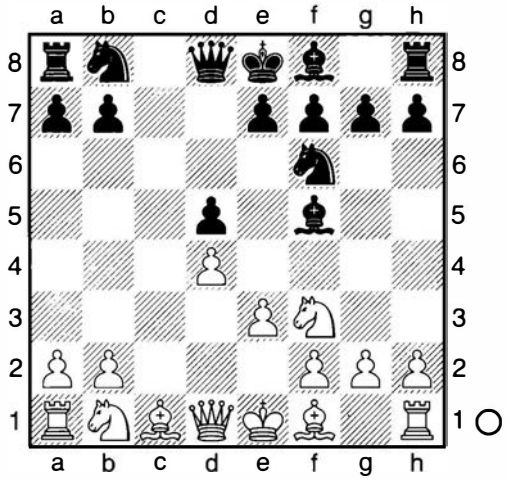
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		e6		23				
04	Nc3		dxc4		24				
05	a4		Bb4		25				
06	e3		b5		26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 113 - Training Game 42



White to play from this position:

Date:	Round:	Start Time:	Table #:	Result :

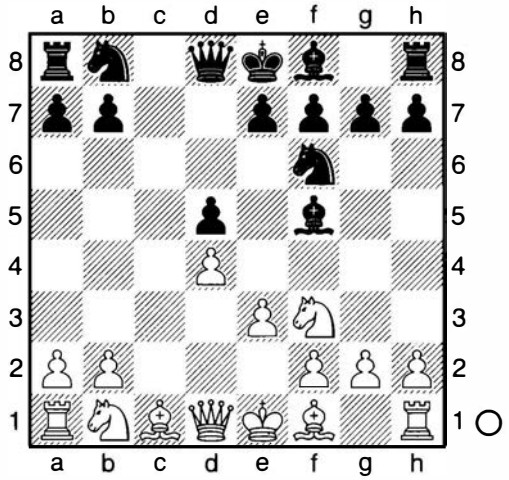
White:		Signature :
Black:		Signature :

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		Nf6		23				
04	e3		Bf5		24				
05	cxd5		cxd5		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 113 - Training Game 42a



White to play from this position:

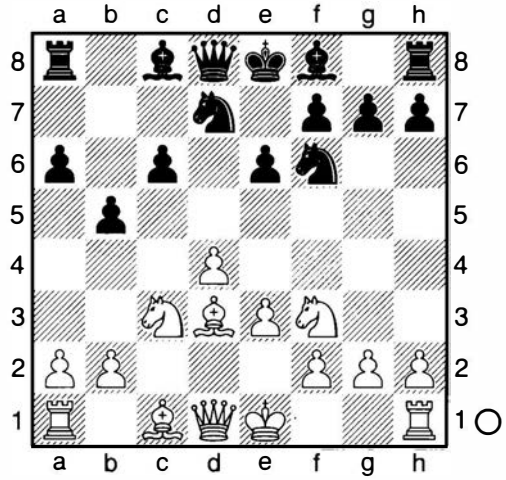
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		Nf6		23				
04	e3		Bf5		24				
05	cxd5		cxd5		25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 114 - Training Games 43



White to play from this position:

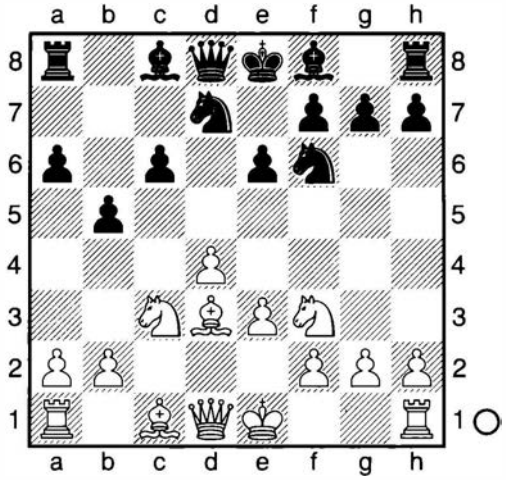
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		Nf6		23				
04	Nc3		e6		24				
05	e3		Nbd7		25				
06	Bd3		dxc4		26				
07	Bxc4		b5		27				
08	Bd3		a6		28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 114– Training Game 43a



White to play from this position:

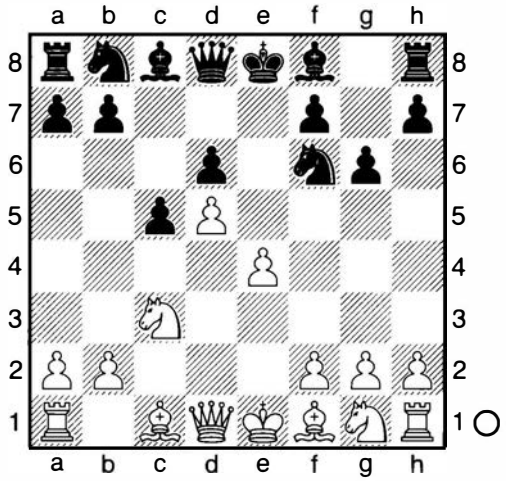
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		d5		21				
02	c4		c6		22				
03	Nf3		Nf6		23				
04	Nc3		e6		24				
05	e3		Nbd7		25				
06	Bd3		dxc4		26				
07	Bxc4		b5		27				
08	Bd3		a6		28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 115 - Training Game 44



White to play from this position:

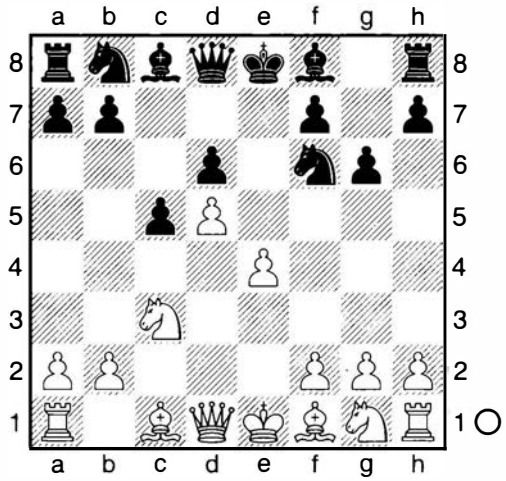
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		c5		22				
03	d5		e6		23				
04	Nc3		exd5		24				
05	cxd5		d6		25				
06	e4		g6		26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 119 - Training Game 44a



White to play from this position:

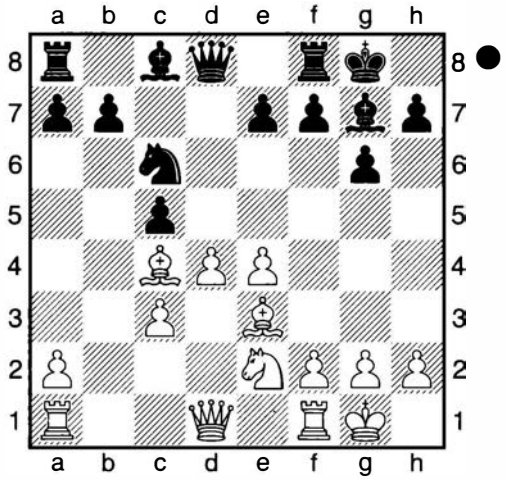
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		c5		22				
03	d5		e6		23				
04	Nc3		exd5		24				
05	cxd5		d6		25				
06	e4		g6		26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 116 - Training Game 45



Black to play from this position:

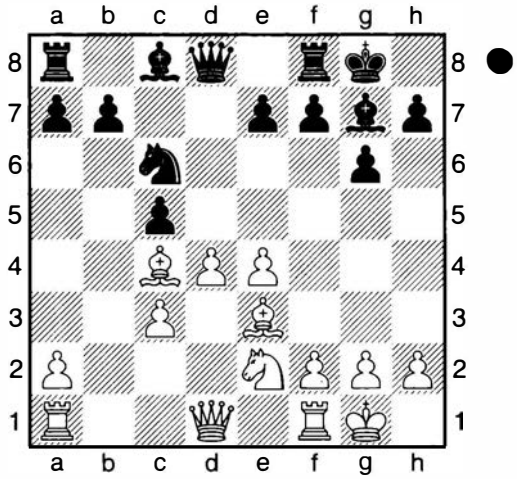
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		g6		22				
03	Nc3		d5		23				
04	cxd5		Nxd5		24				
05	e4		Nxc3		25				
06	bxc3		Bg7		26				
07	Bc4		c5		27				
08	Ne2		Nc6		28				
09	Be3		0-0		29				
10	0-0				30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 116 – Training Game 45a



Black to play from this position:

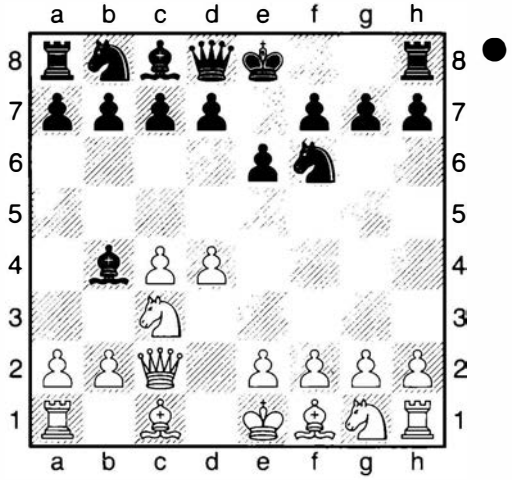
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		g6		22				
03	Nc3		d5		23				
04	cxd5		Nxd5		24				
05	e4		Nxc3		25				
06	bxc3		Bg7		26				
07	Bc4		c5		27				
08	Ne2		Nc6		28				
09	Be3		0-0		29				
10	0-0				30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 117 - Training Game 46



Black to play from this position:

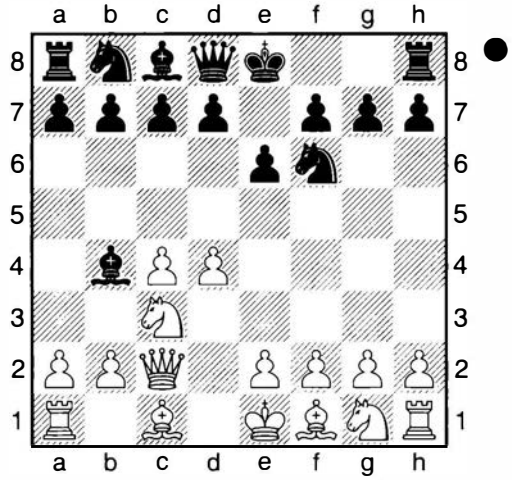
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		e6		22				
03	Nc3		Bb4		23				
04	Qc2				24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 117 – Training Game 46a



Black to play from this position:

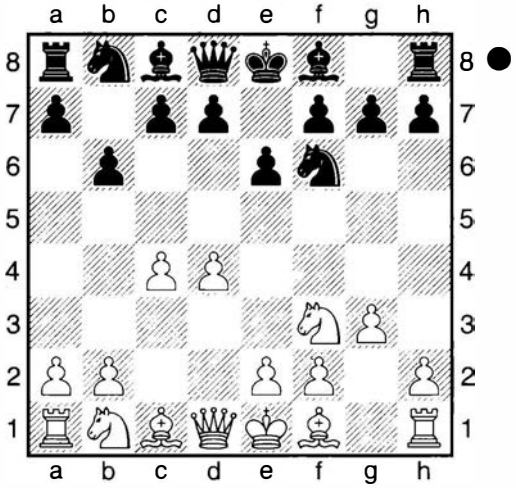
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		e6		22				
03	Nc3		Bb4		23				
04	Qc2				24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 118 - Training Game 47



Black to play from this position:

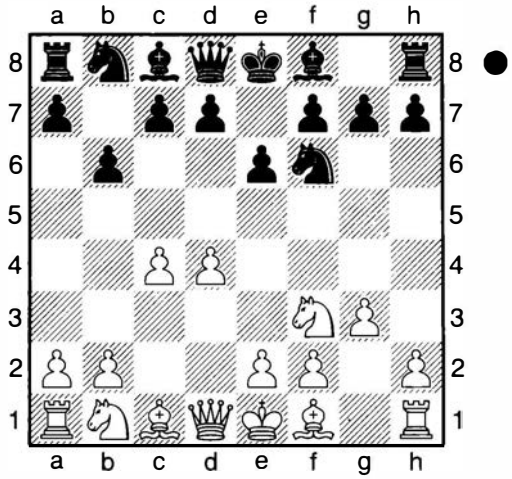
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		e6		22				
03	Nf3		b6		23				
04	g3				24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 118 – Training Game 47a



Black to play from this position:

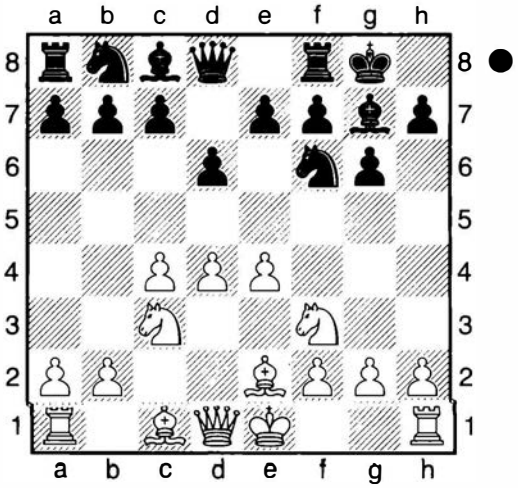
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		e6		22				
03	Nf3		b6		23				
04	g3				24				
05					25				
06					26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 119 – Training Game 48



Black to play from this position:

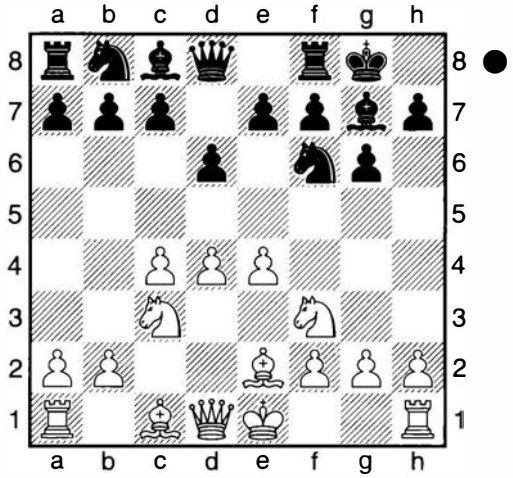
Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		g6		22				
03	Nc3		Bg7		23				
04	e4		d6		24				
05	Be2		0-0		25				
06	Nf3				26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Training Session 119- Training Game 48a



Black to play from this position:

Date:	Round:	Start Time:	Table #:	Result :
White:			Signature :	
Black:			Signature :	

Move	White	Time	Black	Time	Move	White	Time	Black	Time
01	d4		Nf6		21				
02	c4		g6		22				
03	Nc3		Bg7		23				
04	e4		d6		24				
05	Be2		0-0		25				
06	Nf3				26				
07					27				
08					28				
09					29				
10					30				
11					31				
12					32				
13					33				
14					34				
15					35				
16					36				
17					37				
18					38				
19					39				
20					40				

CREATING CHESS CULT

Appraisal Report for this Chapter						
Marks Allotted for Mistakes/Nil Mistakes within Stipulated Moves						Total Marks
01-15 (-5)	16-20 (-4)	21-25 (-2)	26-30 (-1)	Castling (+2)	Nil Mistakes (+10)	(+/-)

Appraisal Report on Training Games

Game and Opponent's Details			Marks for Mistakes /Nil Mistakes within stipulated Moves						Marks		
Game #	Opponent	Colour	01-15(-5)	16-20(-5)	21-25(-5)	26-30(-5)	Castling (+2)	Nil Mistakes (+10)	Total Marks (+/-)	Balance Time	Result
37		White									
37a		Black									
38		White									
38a		Black									
39		White									
39a		Black									
40		White									
40a		Black									
41		White									
41a		Black									
42		White									
42a		Black									
43		White									
43a		Black									
44		White									
44a		Black									
45		White									
45a		Black									
46		White									
46a		Black									
47		White									
47a		Black									
48		White									
48a		Black									
		TOTAL									

APPRAISAL REPORT

Sl.	Training Chapter	No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
97	Opposition	08	05	40						
98	Berger's 'Rule of the Square'	08	05	40						
99	King & Pawn versus King - I	08	05	40						
100	King & Pawn versus King - II	10	05	50						
101	King & Pawn Endings	36	05	180						
102	Queen versus Pawn - I	02	05	10						
103	Queen versus Pawn - II	12	05	60						
104	Knight versus Pawn	09	05	45						
105	Rook versus Pawn	10	05	50						
106	Queen versus Rook	09	05	45						
107	Philidor's Drawn Position	10	05	50						
108	Lucena's Winning Position	12	05	60						
	Total	134	—	670						
109-120	Training Games	24	—	—						
	GRAND TOTAL	158	—	—						

TRAINER'S OBSERVATION & REMARKS:

SIGNATURE:

The Chess Course

(Advanced - III)

6

Creating Chess Cult

"The Chessboard is the World, the Pieces are the Phenomena of the Universe, the Rules of the Game, are what we call the Laws of Nature. The Player on the other Side is Hidden from us."

Thomas Huxley

Training Session 121

Elementary Checkmate with Bishop and Knight

Training Session 121: Elementary Checkmate with Bishop and Knight - II

No. of Question: 01

Maximum Marks: 25

Testing Method: Practical Demonstration against the Trainer

In Level-IV of our learning, we had tried in solving checkmating puzzles with a Bishop and Knight'. Now that you have learn to manoeuvre correctly with Bishop, Knight and the King to deliver checkmate, it's now time to demonstrate the practical knowledge of checkmating me (Your Trainer).

The checkmating plan is enumerated once again so as to help you in mastering this elementary checkmate:

1. The first task would be to push the defending King to the corner with the combined action of the 3-pieces at your disposal.

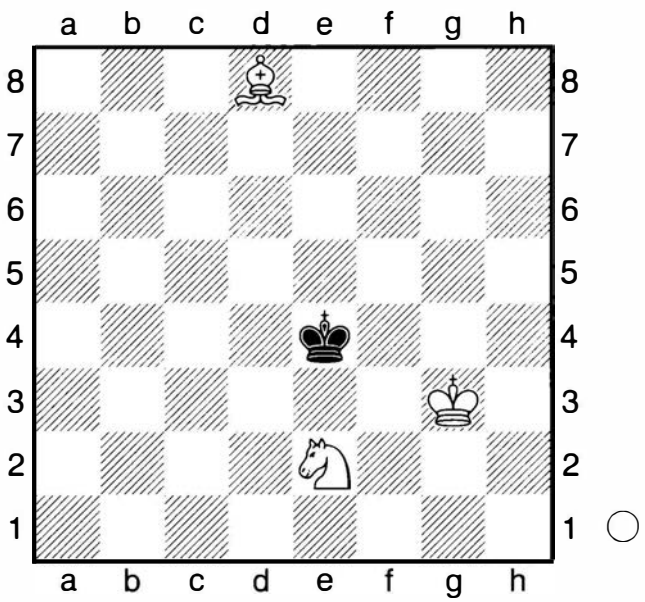
2. The checkmate can be effected on either of the 2-corner squares as of the colour of Bishop - on **a1** and **h1** with the dark-coloured Bishop, **h1** and **a8** with the light-coloured Bishop.

3. As a result, the defending King is likely to rush to the wrong corner (other than the colour of Bishop).

4. The division of job between three pieces of the attacking side (King, Bishop and Knight) of driving the defending King from the wrong corner to the right corner!

5. Delivering checkmate as per pattern already learnt.

The position from which we are going to commence this practical test is detailed on the following page. Make a point to record the game as neatly as possible.



White to play

Date:	Round:	Start Time:	Table #:	Result :

White:		Signature :
Black:		Signature :

Move	White	Black	Move	White	Black	Move	White	Black
1			16			31		
2			17			32		
3			18			33		
4			19			34		
5			20			35		
6			21			36		
7			22			37		
8			23			38		
9			24			39		
10			25			40		
11			26			41		
12			27			42		
13			28			43		
14			29			44		
15			30			45		

CREATING CHESS CULT

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
01	25	25						

Training Session 122 - 135

Chess Compositions & Problems

Training Session 122 - 135: Chess Compositions & Problems

No. of Question: 16

Maximum Marks: 160

Testing Method: Solving the Chess Problems as per clue given

In this section of our learning, I had introduced you to the wonderful world of chess problems, composers and their unique compositions. While the real game of chess is nothing but to win the battle, chess composition is the result of composer's imagination to create something unique for aesthetic pleasure.

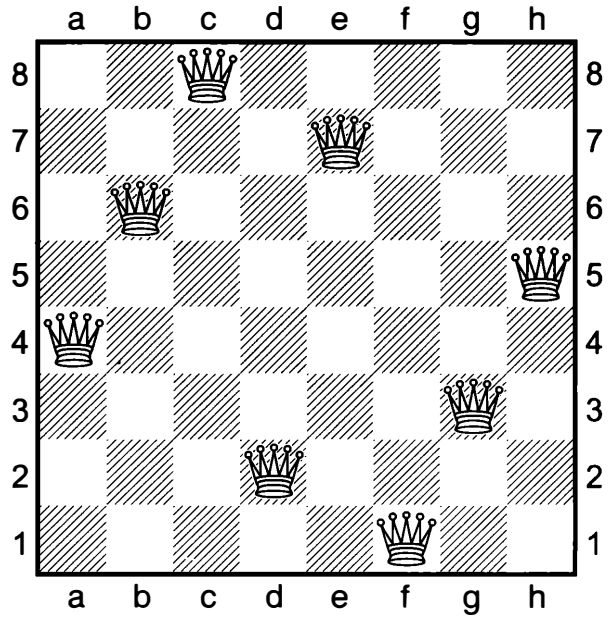
As like great chess players who have provided us the pleasure of wonderful games to treasure and go through again and again, chess composers like Sam Loyd, T. R. Dawson, C.S. Kipping, Max Lange, Richard Reti, W. A. Shinkman and H.P. Rehm have composed unique masterpieces and thereby have created a legacy of their own.

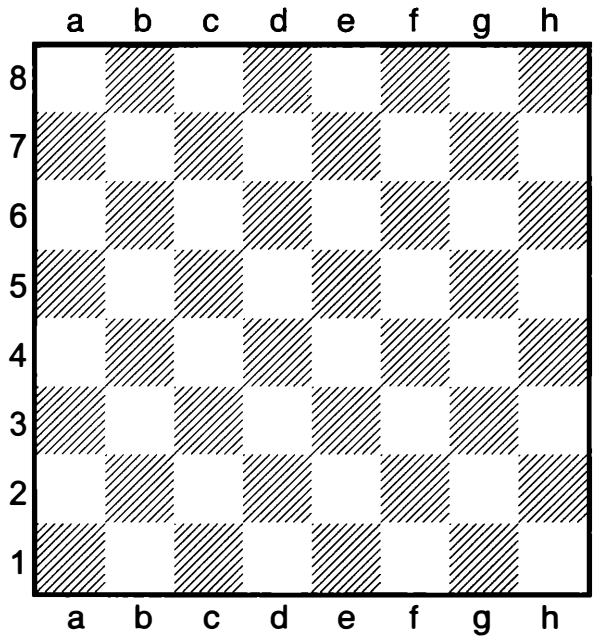
The task before you is now to solve 16 Problems. A sample question and answer will help you in solving the same:

Closed Knight's Tour by the legendary problemist, T. R. Dawson (1889 - 1951) starting at **c8** and ending on **e7** delineated by number 1 to 64

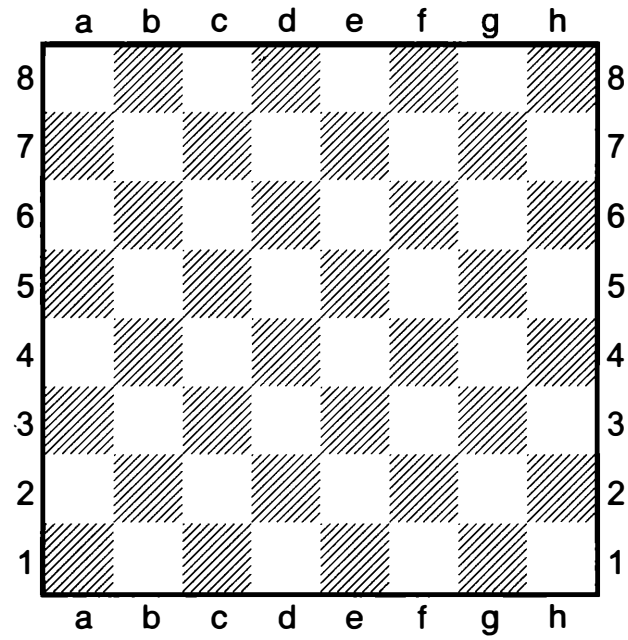
	a	b	c	d	e	f	g	h	
8	23	48	1	40	25	46	63	44	8
7	2	39	24	47	64	43	26	29	7
6	49	22	41	4	59	28	45	62	6
5	38	3	58	21	42	61	30	27	5
4	57	50	9	60	5	20	11	32	4
3	8	37	54	51	10	31	14	17	3
2	53	56	35	6	19	16	33	12	2
1	36	7	52	55	34	13	18	15	1
	a	b	c	d	e	f	g	h	

Question: Place 8-Queens in such a way that no none of them threaten each other

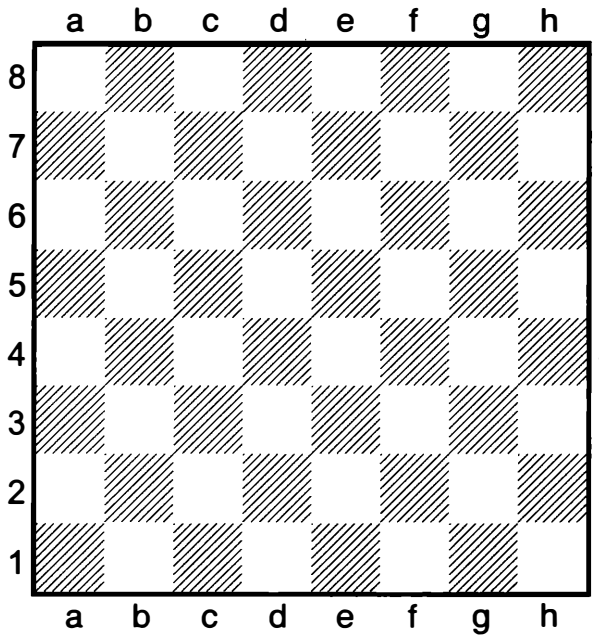




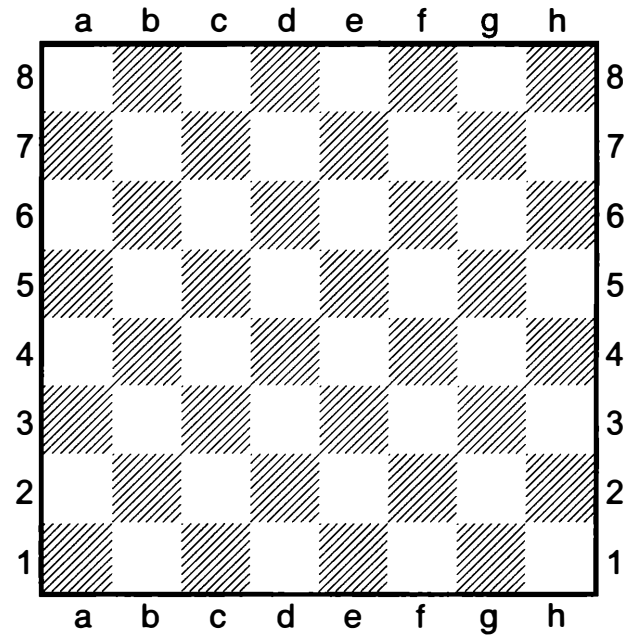
1. Place 8-Queens in such a way that no none of them threaten each other. Use the symbol '**Q**'.



2. Place 8-Queens in such a way that no none of them threaten each other. Use the symbol '**Q**'.



3. Place 8-Queens in such a way that no none of them threaten each other. Use the symbol '**Q**'.



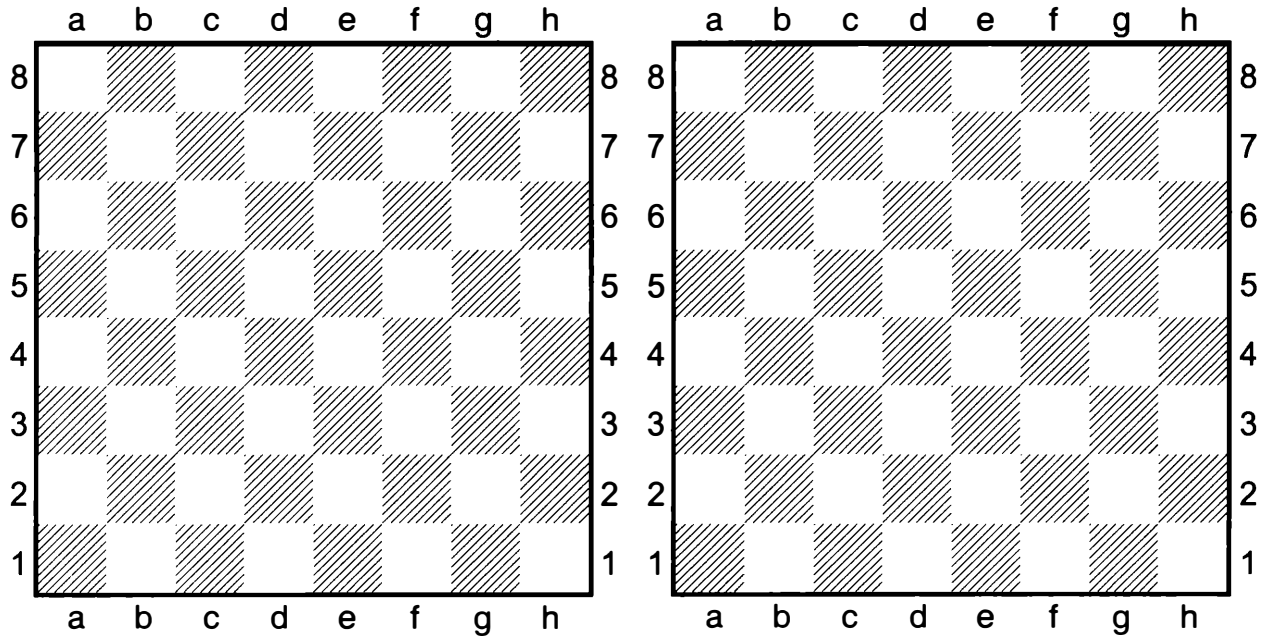
4. Place 8-Queens in such a way that no none of them threaten each other. Use the symbol '**Q**'.

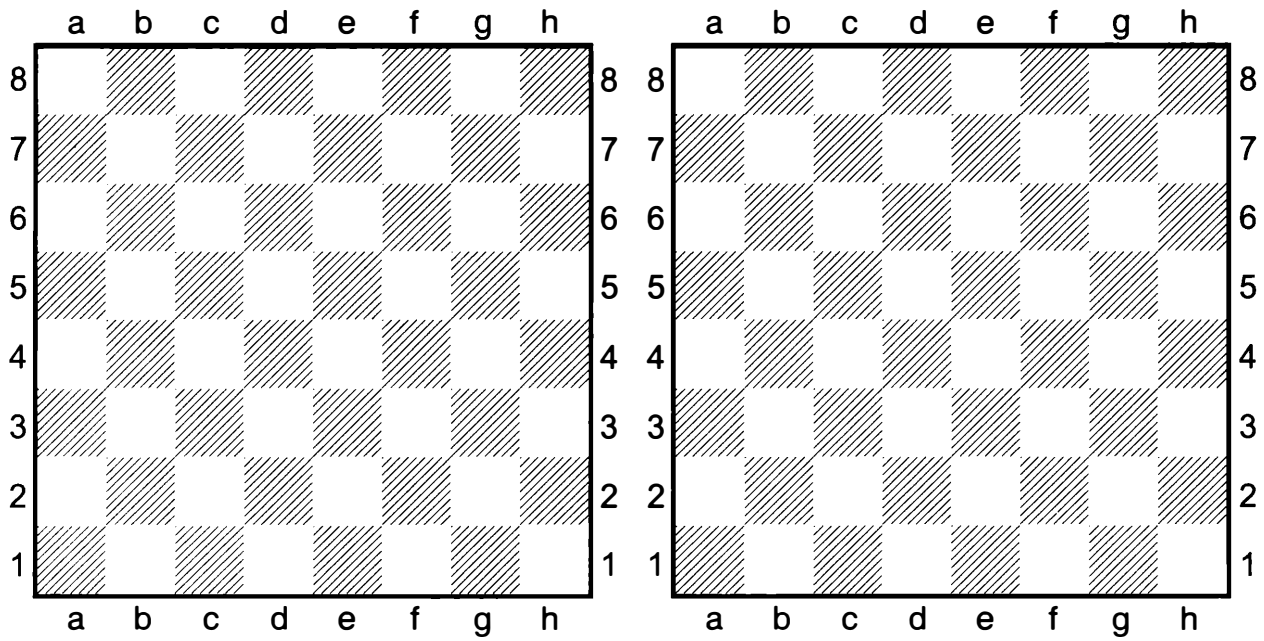
Q.5 to Q.8: Knight's Tour:

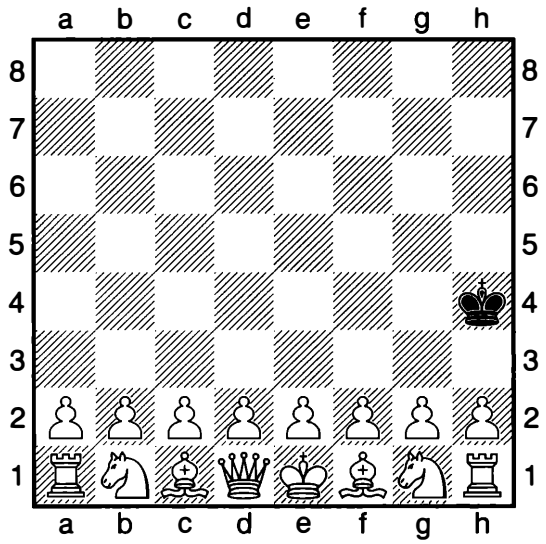
To commence this tour, you are required to place your Knight on any square of your choice and start moving it to every square ('Illegal' move not allowed) and landing on each square only once. Please remember that the tour ends once the Knight has no more squares to land on (in other words, he has already moved to that square earlier).

The square on which you are placing the Knight at the start is to be numbered as '1'. Subsequently the first move of Knight is to be numbered as '2' is to be numbered as '2' and so on.

I have given 4 blank diagrams as such, you can improve with successive solving,







Q.9:

Find a Knight tour so as to reach the diagrammed position at the end of 16 moves:

Clue:

Basically, this is a helpmate problem - both sides cooperate in achieving this aim! However, please make a note that all the moves are legal and you cannot make illegal move. The task for both the side is Herculean! White needs to capture 15 chessmen in 16 moves as such Black also needs to cooperate by offering captures from the 1st move itself.

The White Knight needs to come back to its original square on move 16!

Move	White	Black
1		
2		
3		
4		
5		
6		
7		
8		

Move	White	Black
9		
10		
11		
12		
13		
14		
15		
16		

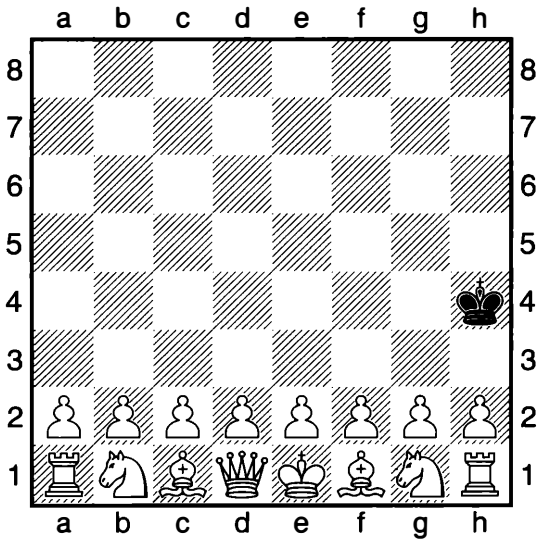
Q.10:

White to play & Checkmate in 3

Clue:

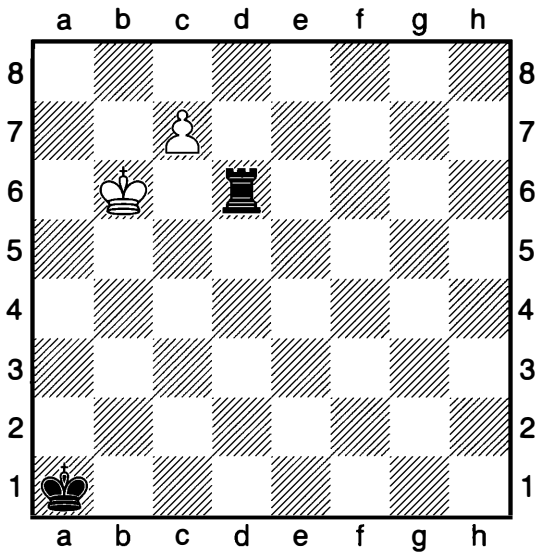
The Knight Tour problem in Q.9 was subsequently expanded by Sam Loyd with the task of finding checkmate in 3!

You need to do precise calculations!!

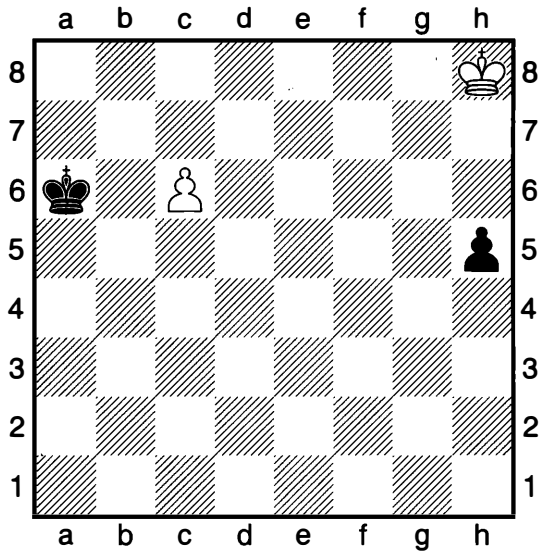


Move	White	Black

Marks



Q.11: White to play & win



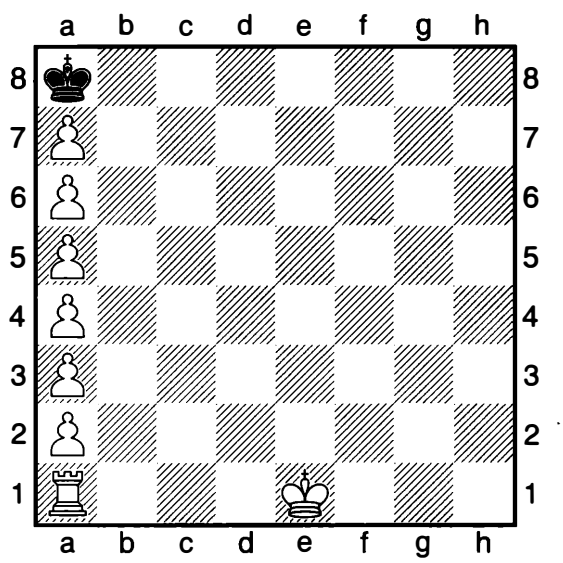
Q.12: White to play & draw

Move	White	Black

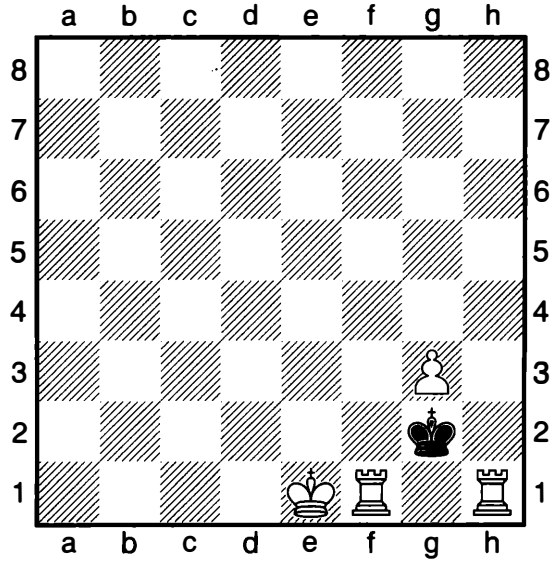
Marks

Move	White	Black

Marks



Q.13: White to play & checkmate in 8



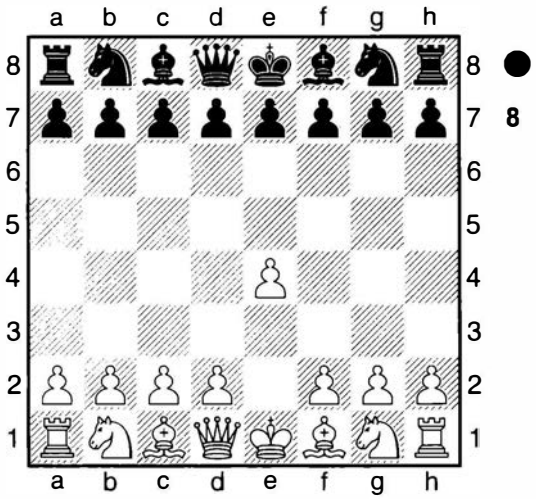
Q.14: White to play & checkmate in 3

Move	White	Black

Marks

Move	White	Black

Marks



Q.15: White plays **1.e4** and the game ends on the move 5 with knight takes Rook mate.

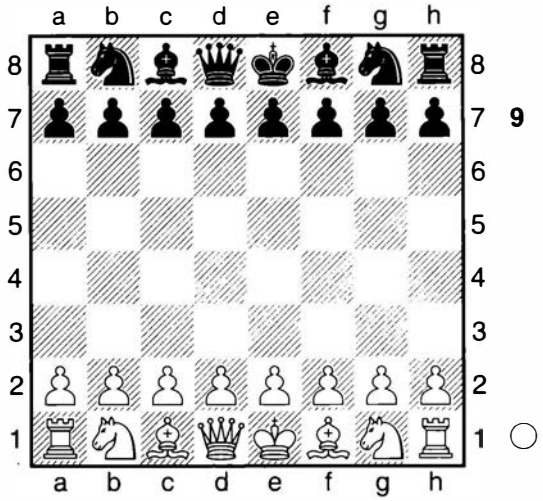
Clue:

Basically, this is a helpmate problem – both sides cooperate in achieving this aim! However, please make a note that all the moves are legal and you cannot make illegal move.

Given the stipulation that you have only 5 moves to make, your first task is to find out which side is going to be checkmated!

Move	White	Black

Marks



Q.16:

A game ends with the move: **6.gxf8=N#**

Clue:

Again, a helpmate problem – both sides cooperate in achieving this aim! However, please make a note that all the moves are legal and you cannot make illegal move.

Here we know that it is Black who is going to be checkmated and given the stipulation that the game ends on move, 6 with a Pawn promotion (to a Knight), you should start the game straight away with a Pawn move! We have seen that a Pawn needs 5 moves to promote (assuming that it advances two squares at once or 6 moves, if it advances only 1-square at the start).

On move 6, the White Pawn on g7 captures a black chessman standing on the f8 square, promoting it to a Knight to declare a checkmate!

Move	White	Black

Marks

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
16	10	160						

Training Session 136 - 200

Traps & Pitfalls in the Openings

Training Session 136 to 200: Traps & Pitfalls in the Openings

No. of Question: 100

Maximum Marks: 1000

Testing Method: Learning the 'Pitfalls' and its entire variation

During the course of your learning, you have been given exposure to training games wherein you have played all sorts of possible openings in a game of chess (of course, it is impossible to cover everything!).

In this section of our learning (a whopping 65 sessions!), you will be acquainted with the type and nomenclature of chess openings, its origin and development thereafter, the ideas and strategy behind each of the openings, ever expanding theory of chess openings, the need for learning the chess openings and last but not least the traps and pitfalls associated with the openings.

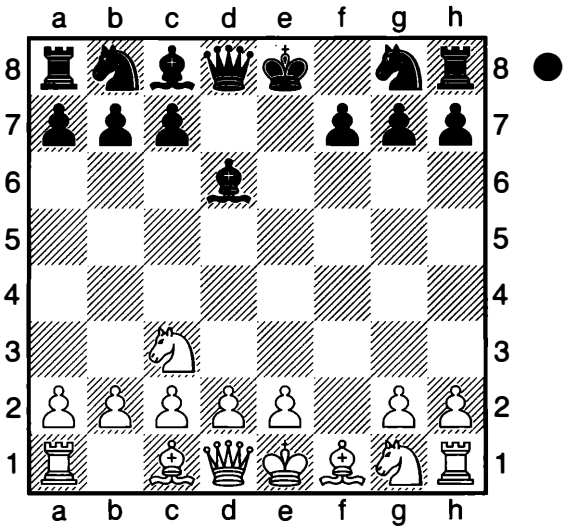
By learning the chess openings, you will be surprised at the number of potential disasters in the waiting, which requires strict vigilance from the very start of the game. The knowledge gained in learning this segment of chess will not only guard you in becoming a victim but will also help you in setting a few!

Further, learning chess traps is not only a joy but is also bound to expand your chess imagination and horizon!

Good luck!

Appraisal Report for this Chapter								
No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
100	10	1000						

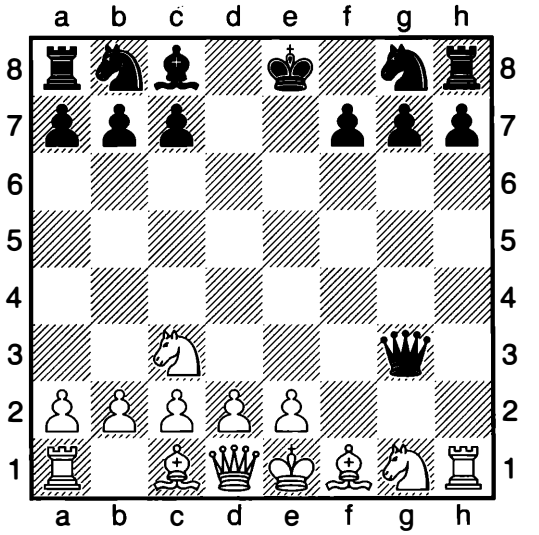
Bird's Opening



1. Why is **4. Nc3** a pitfall?

Move	White	Black

Marks

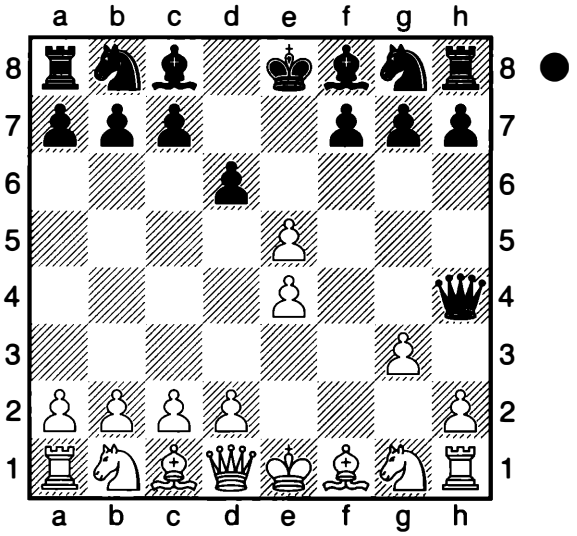


1a. Write 6-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

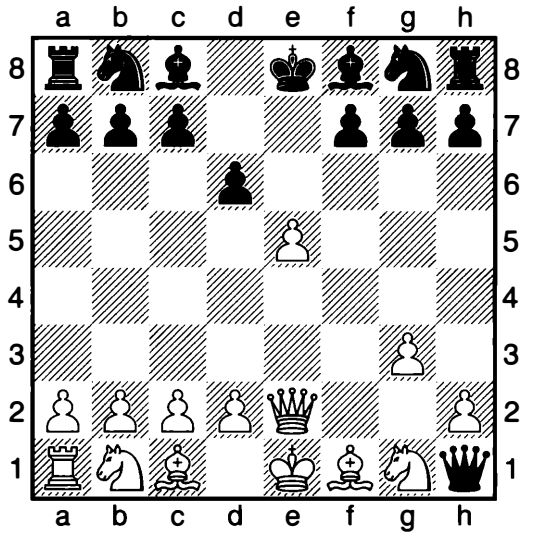
Bird's Opening



2. Why **3.g3** is a pitfall?

Move	White	Black

Marks

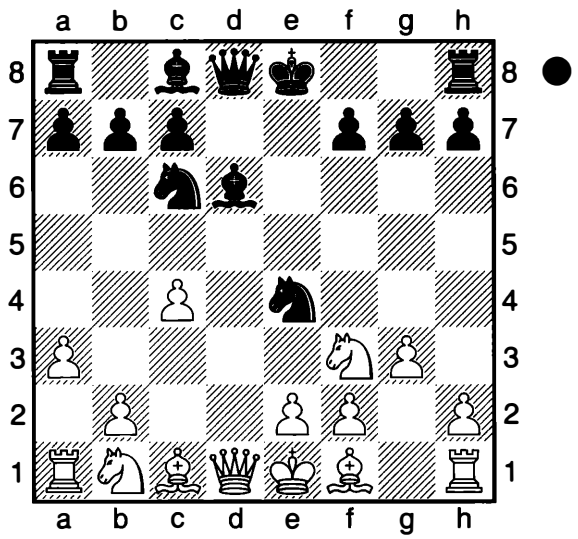


2a. Write 5 moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

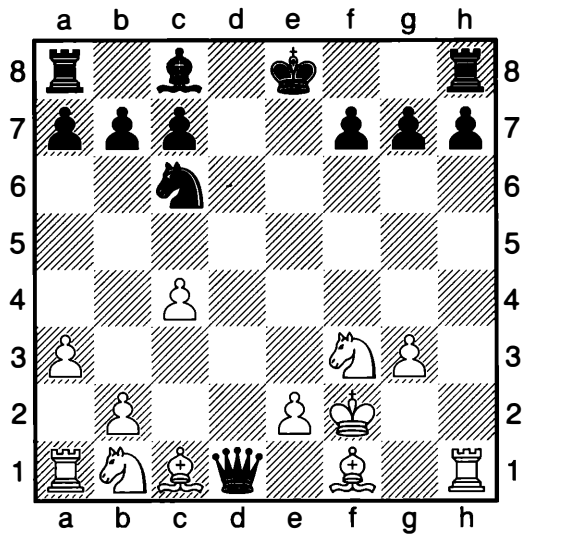
Budapest Gambit
Fazarowicz variation



3. Why is **7.g3** a pitfall?

Move	White	Black

Marks

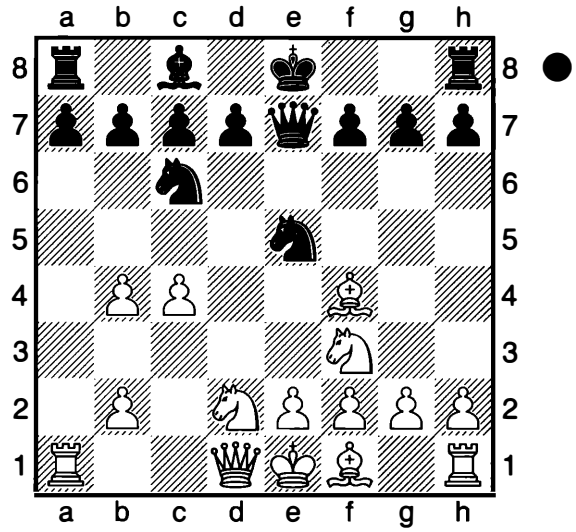


3a. Write 9-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

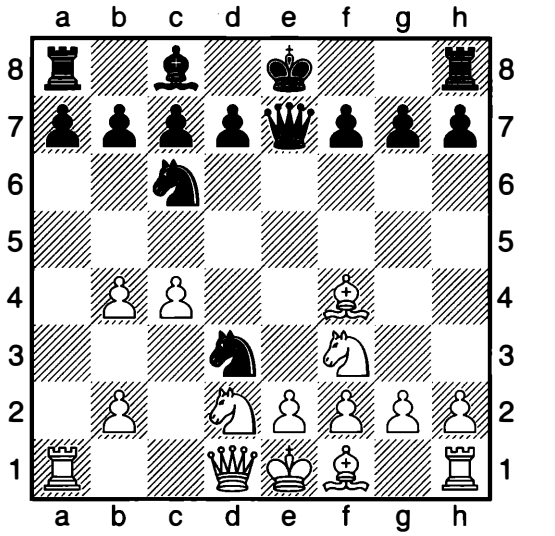
Budapest Gambit



4. Why is **8.axb4** a pitfall?

Move	White	Black

Marks

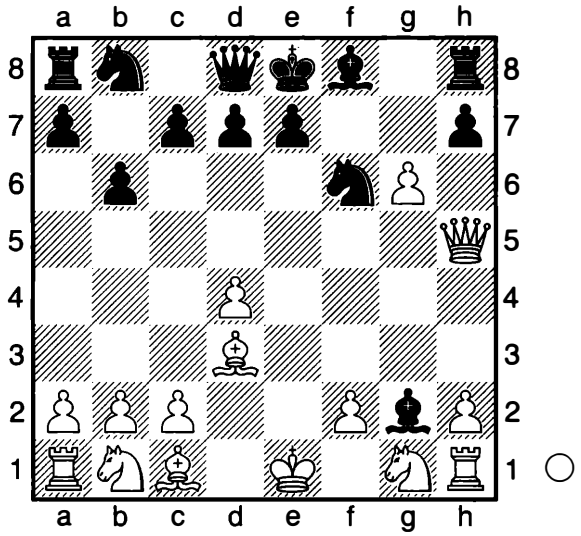


4a. Write 6-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

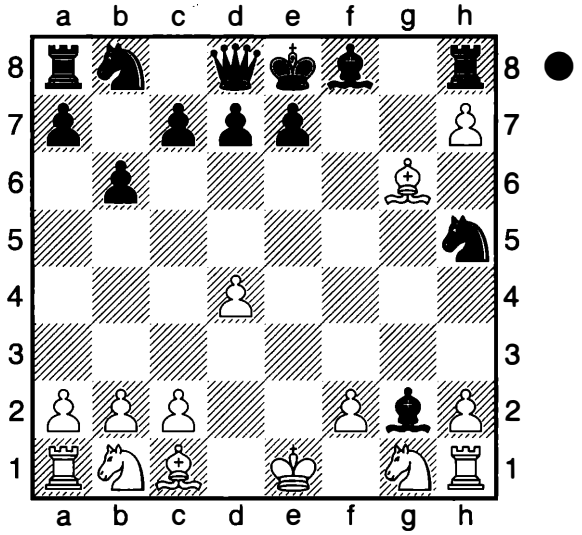
Owen's Defence



5. Why is **6...Nf6** a pitfall?

Move	White	Black

Marks

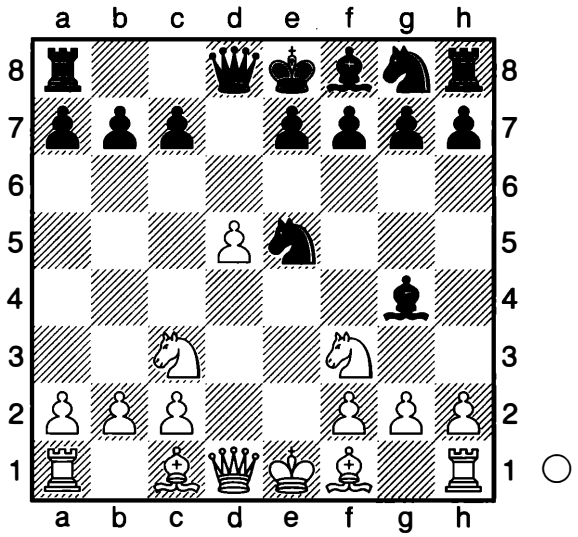


5a. Write 8-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

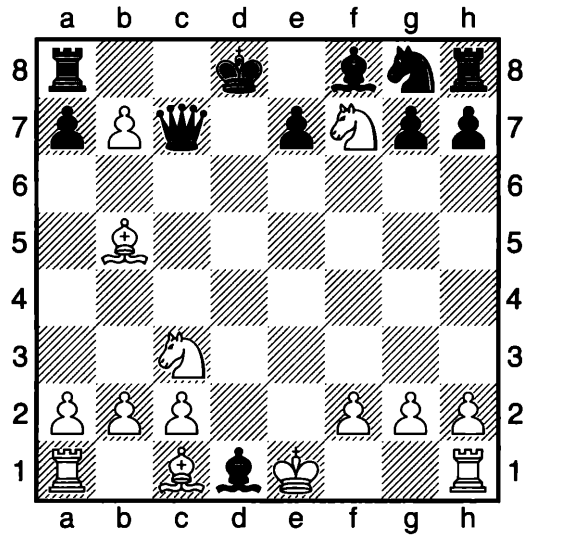
Scandinavian Defence



6. Why is **4...Nxe5** a pitfall?

Move	White	Black

Marks

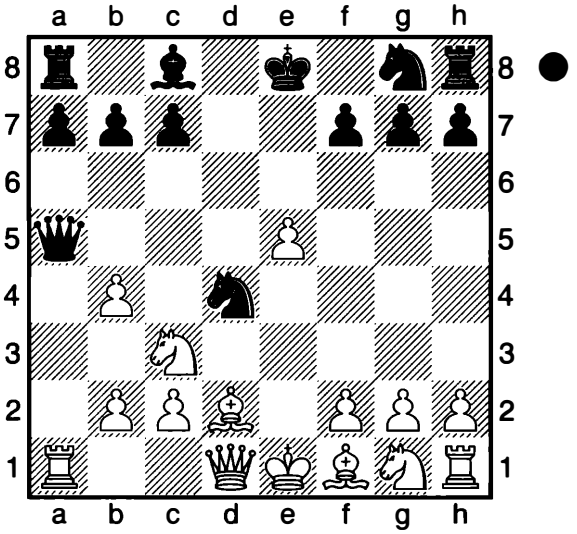


6a. Write 11-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

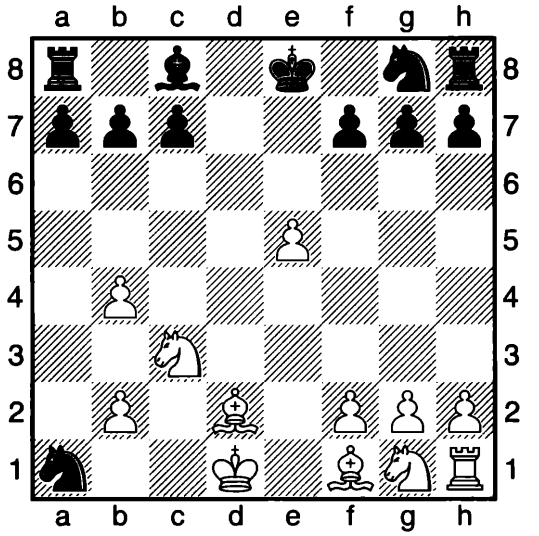
Scandinavian Defence



7. Why is 8.axb4 a pitfall?

Move	White	Black

Marks

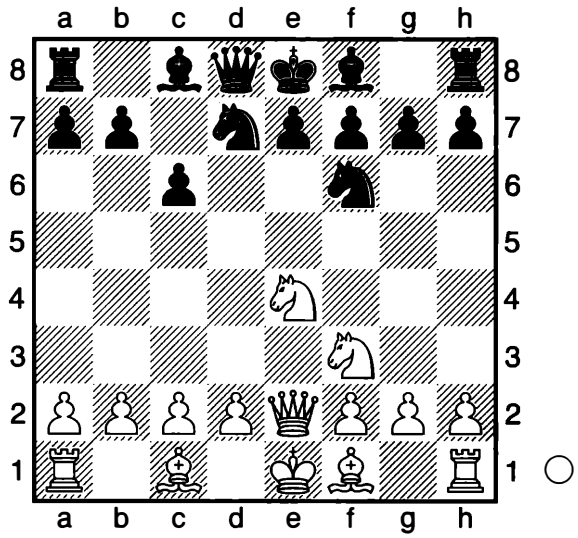


7a. Write 10-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

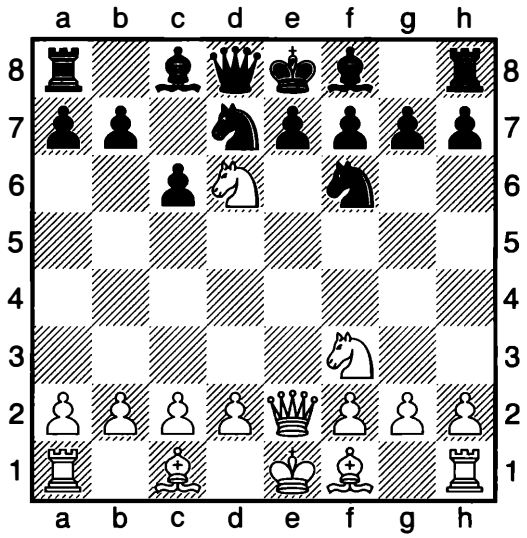
Caro-Kann Defence
Two Knights Variation



8. Why is **5...Nbd7** a pitfall?

Move	White	Black

Marks

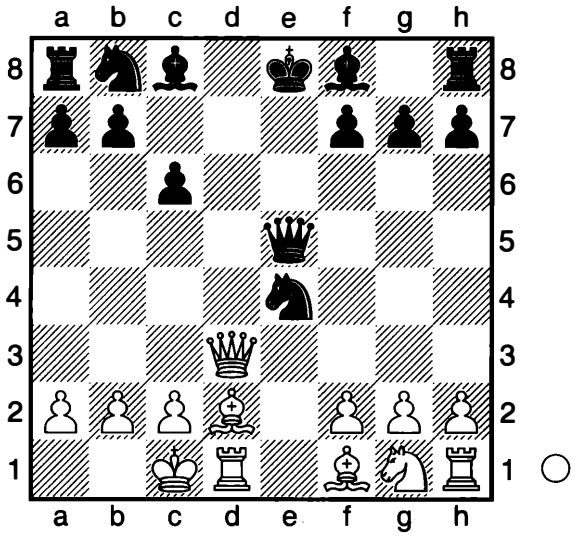


8a. Write 6-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

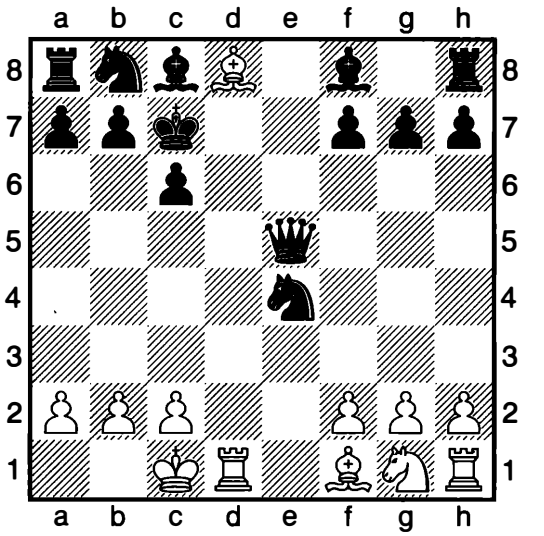
Caro-Kann Defense



9. Why is **8...Nxe4** a pitfall?

Move	White	Black

Marks

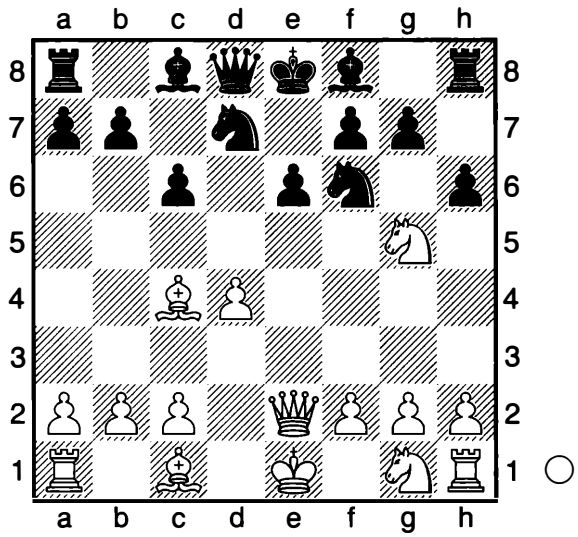


9a. Write 11-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

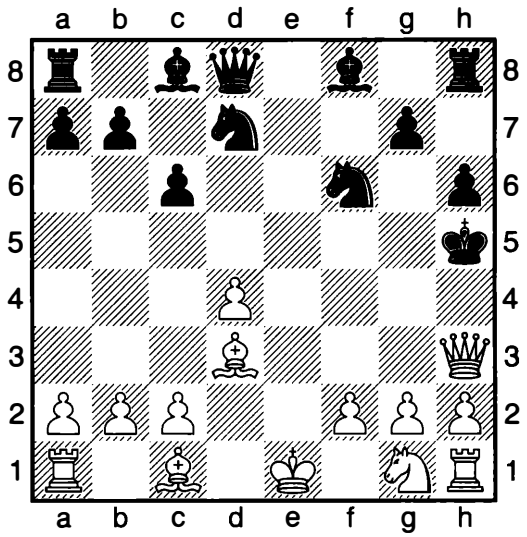
Caro-Kann Defence
Modern Variation (4...Nd7)



10. Why is 7...h6 a pitfall?

Move	White	Black

Marks

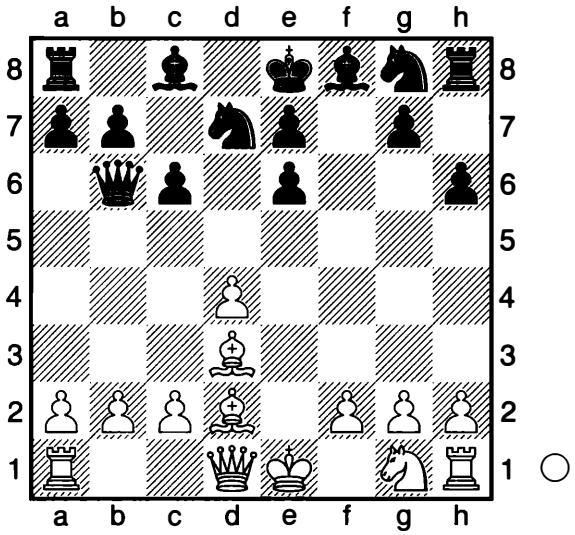


10a. Write 11-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

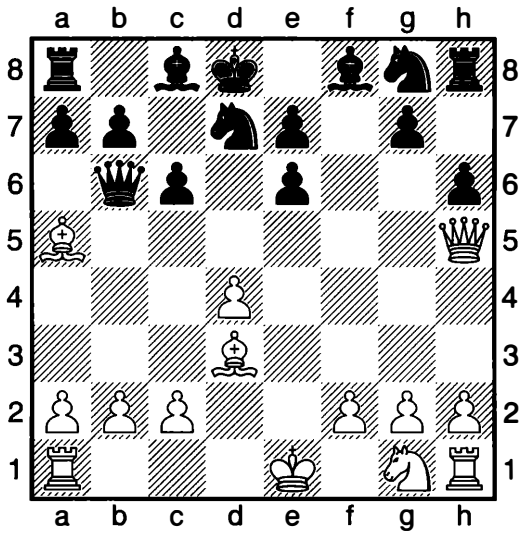
Caro-Kann Defence



11. Why is 8.**fxe6** a pitfall?

Move	White	Black

Marks

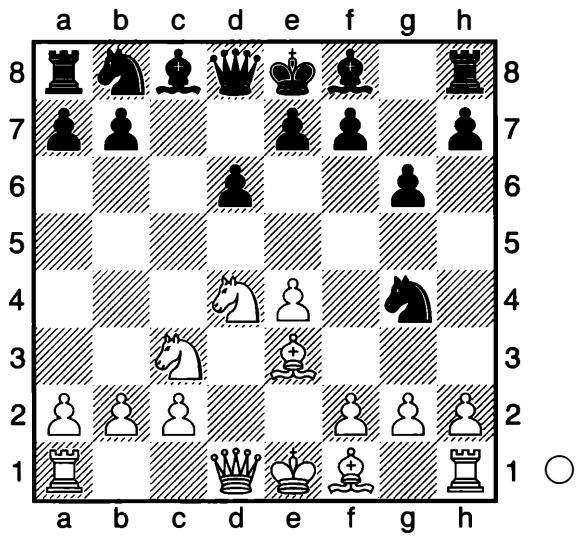


11a. Write 10-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

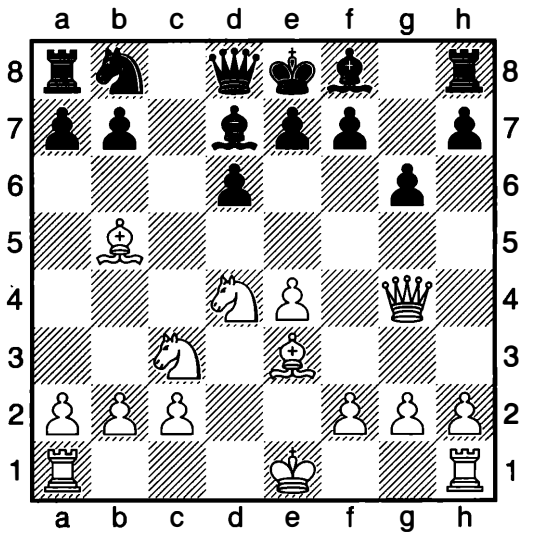
Siclian Defence
Dragon Variation



12. Why is 6...**Ng4** a pitfall?

Move	White	Black

Marks

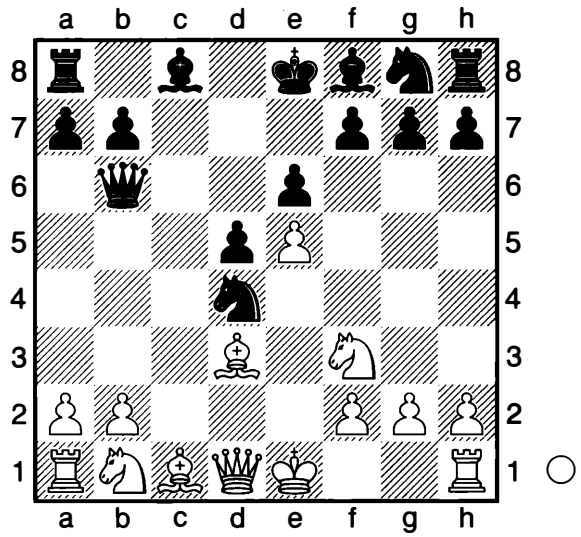


12a. Write 8-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

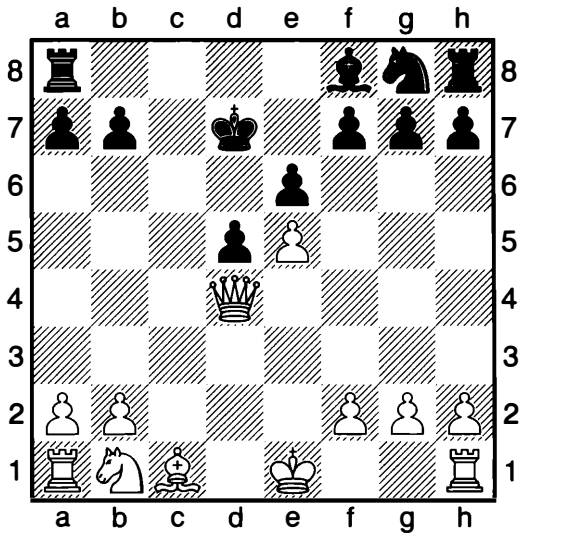
French Defence
Advance Variation



13. Why is 7...**Nxd4** a pitfall?

Move	White	Black

Marks

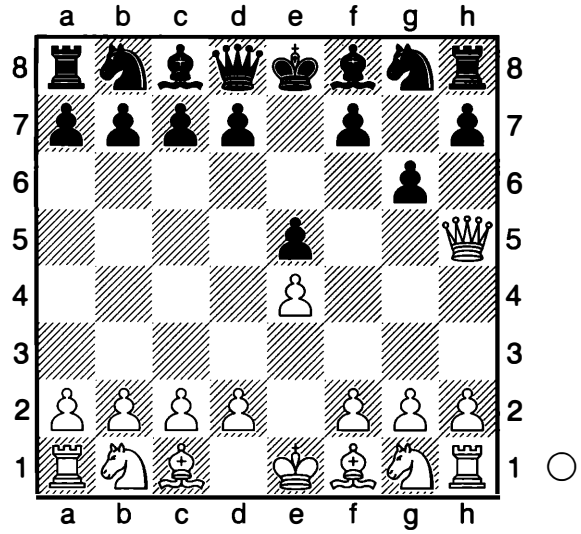


13a. Write 11-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

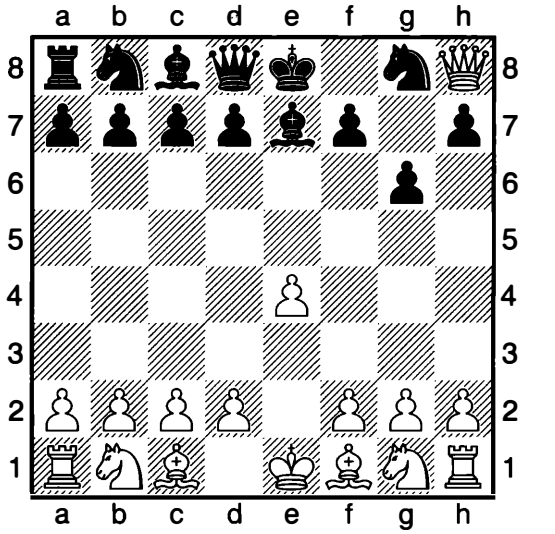
1.e4 Unusual opening



14. Why is **2...g6** a pitfall?

Move	White	Black

Marks

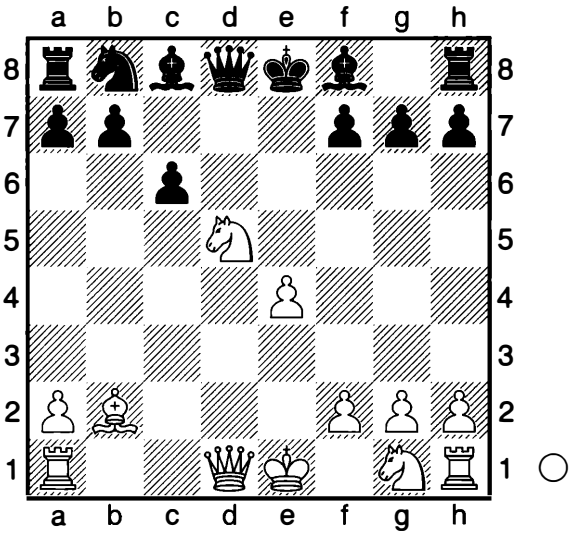


14a. Write 4-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

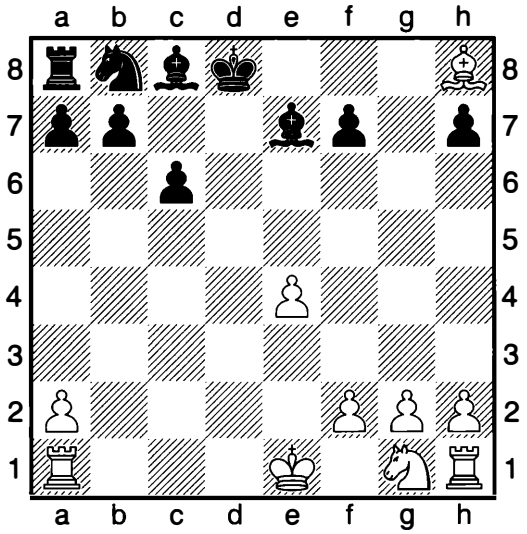
Danish Gambit



15. Why is **8...c6** a pitfall?

Move	White	Black

Marks

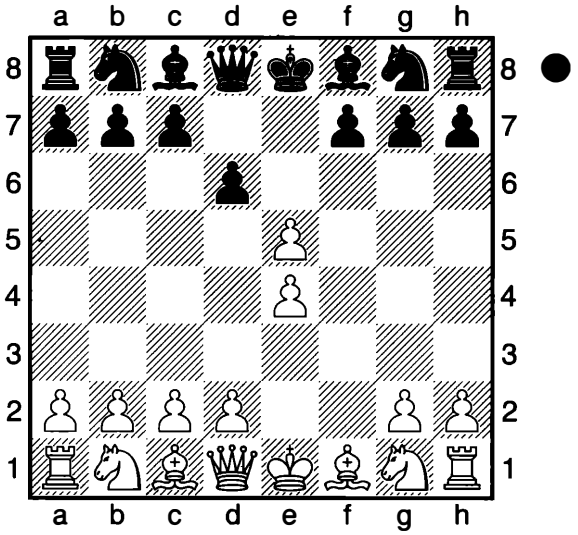


15a. Write 12-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

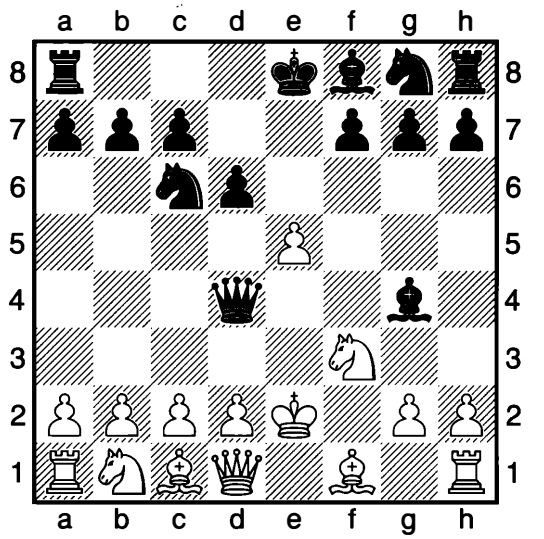
King's Gambit Declined



16. Why is 3.**fxe5** a pitfall?

Move	White	Black

Marks

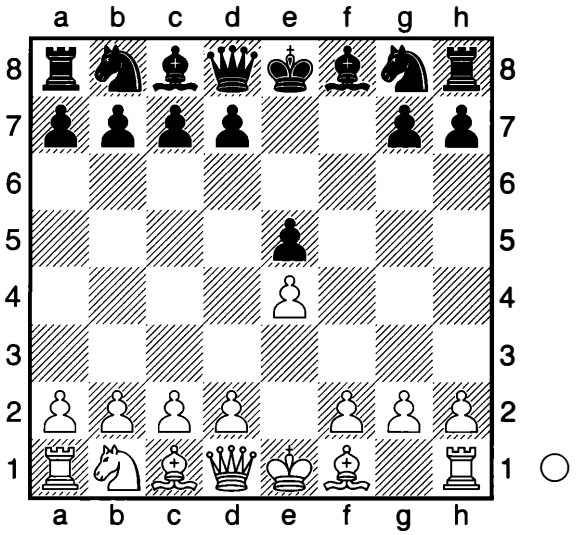


16a. Write 7-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

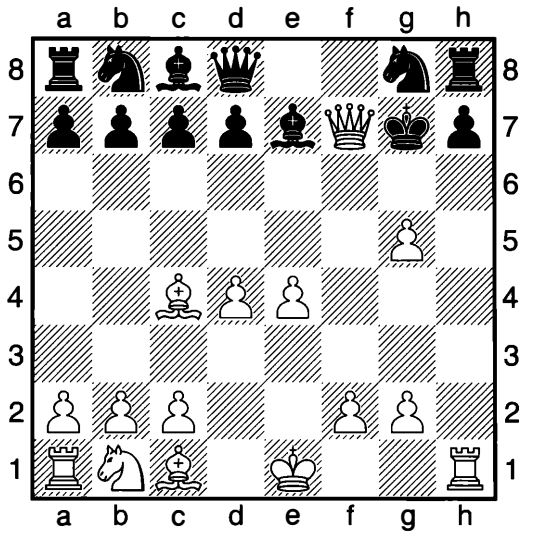
Damiano's Defence



17. Why is **3...fxe5** a pitfall?

Move	White	Black

Marks

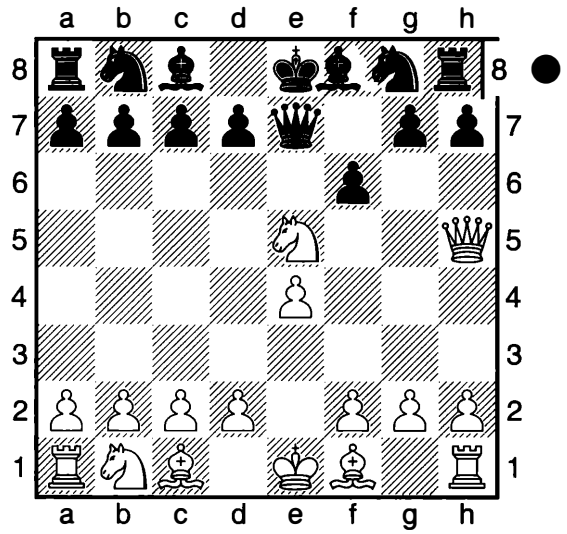


17a. Write 11-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

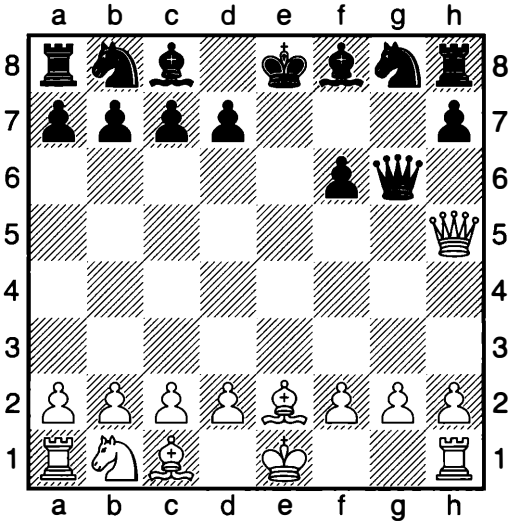
Damiano's Defence



18. Why is **4.Qh5** a pitfall?

Move	White	Black

Marks

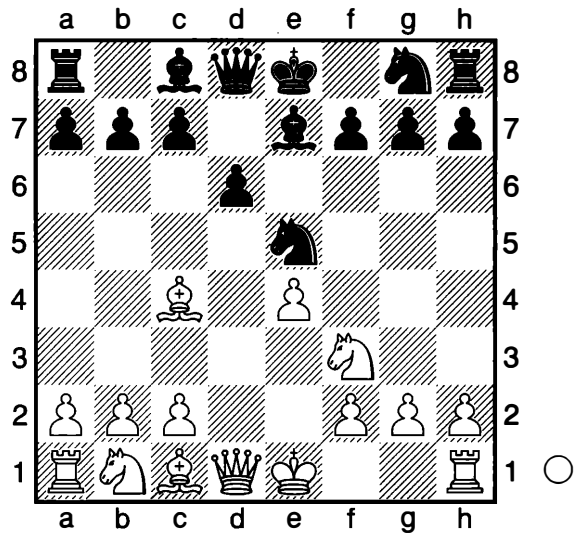


18a. Write 6-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

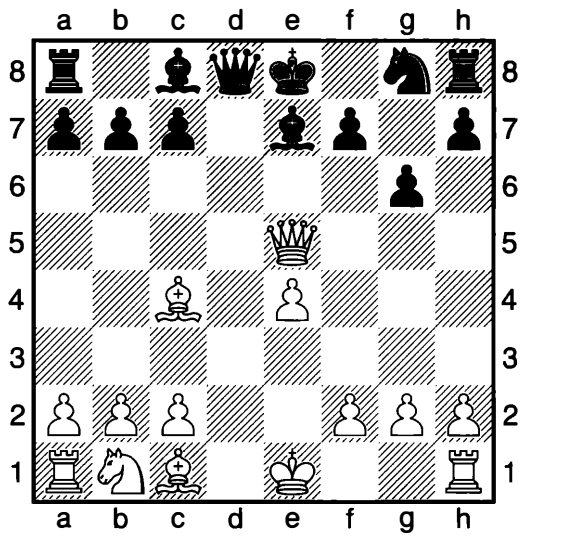
Philidor's Defence



19. Why is **5...Nxe5** a pitfall?

Move	White	Black

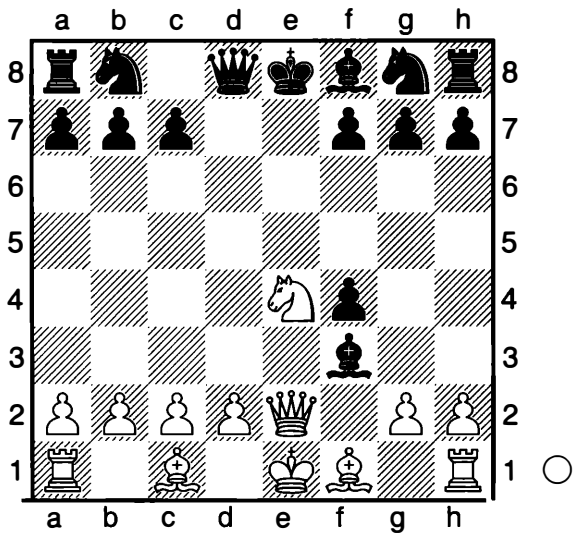
Marks



19a. Write 8-moves in this variation so as to reach the diagrammed position.

Move	White	Black

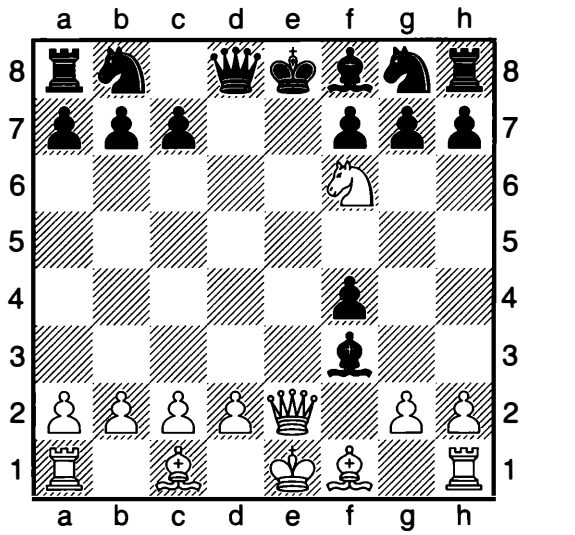
Marks



20. Why is **6...Bxf3** a pitfall?

Move	White	Black

Marks

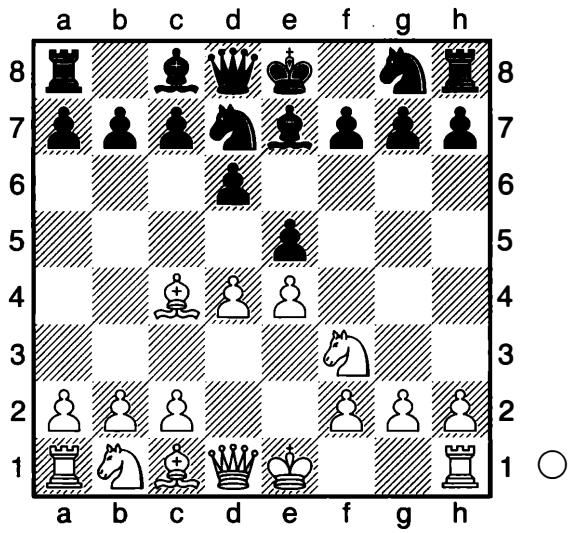


20a. Write 7-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

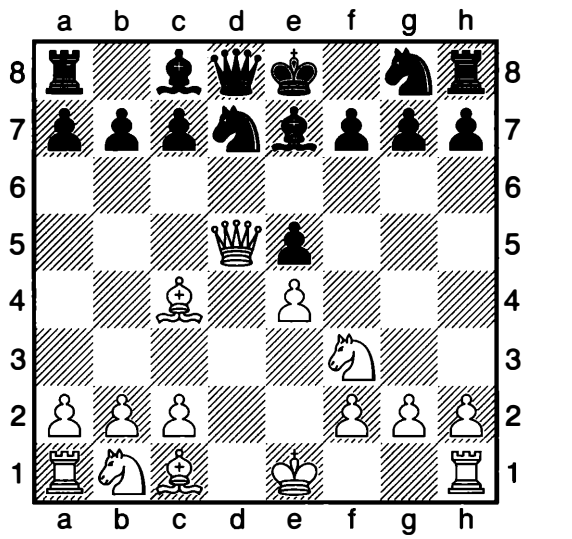
Philidor's Defence



21. Why is **4...Be7** a pitfall?

Move	White	Black

Marks

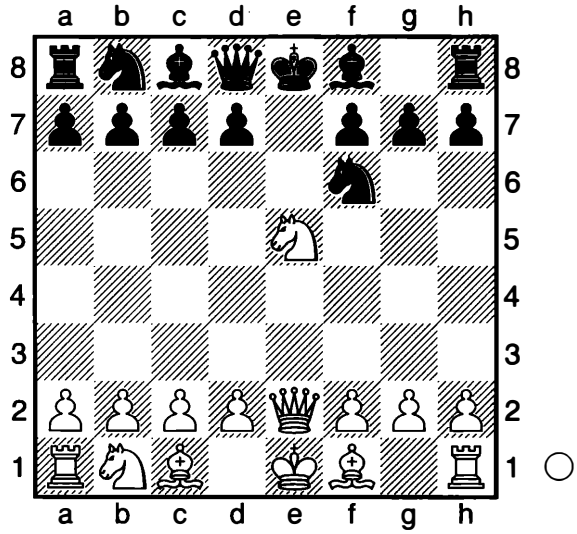


21a. Write 6-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

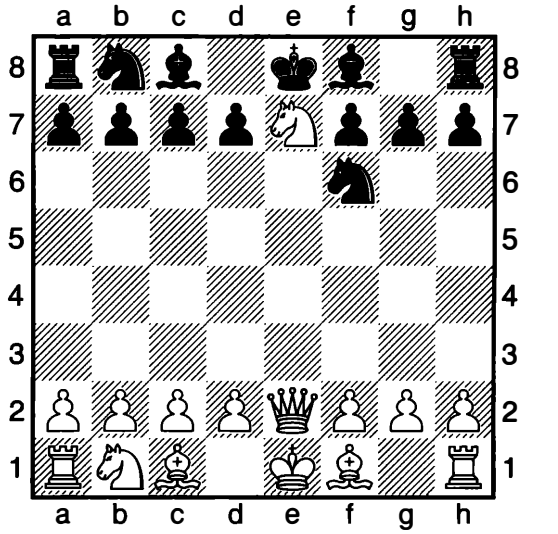
Petroff's Defence



22. Why is **4...Nf6** a pitfall

Move	White	Black

Marks

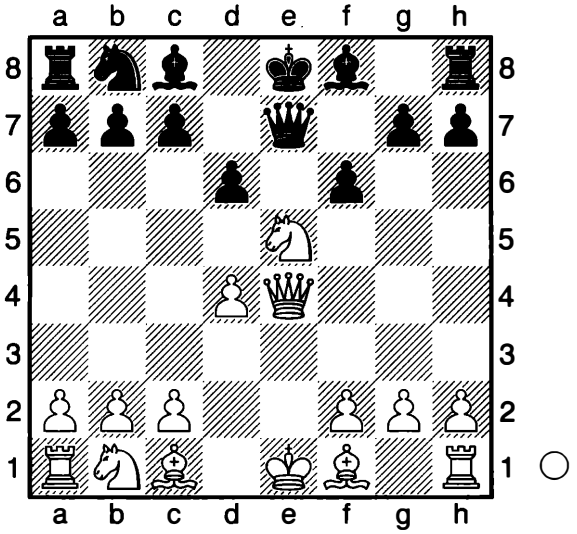


22a. Write 6-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

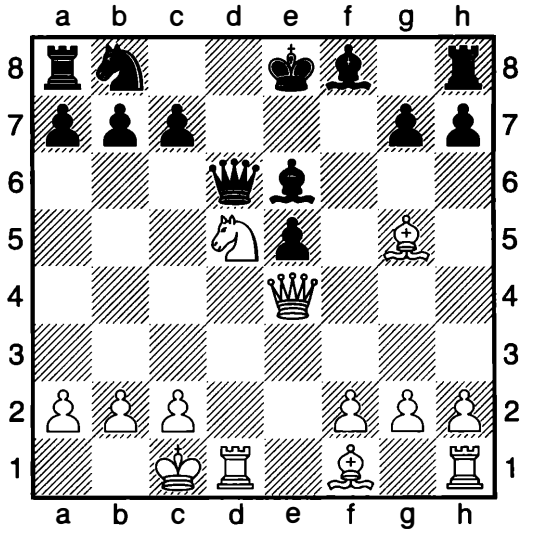
Petroff's Defence



23. Why is **6...f6** a pitfall?

Move	White	Black

Marks

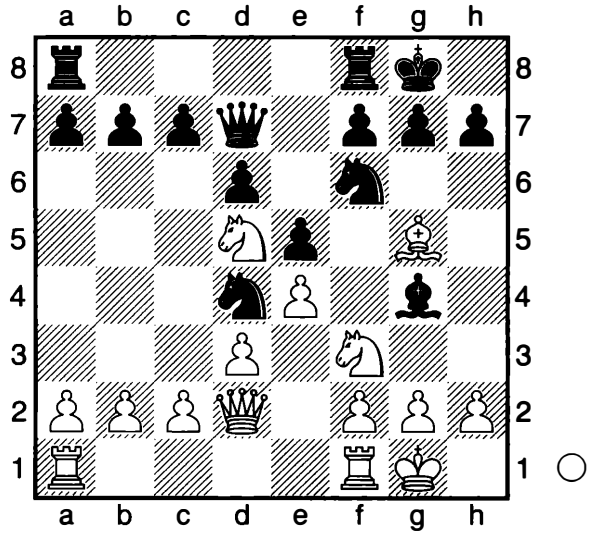


23a. Write 11-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

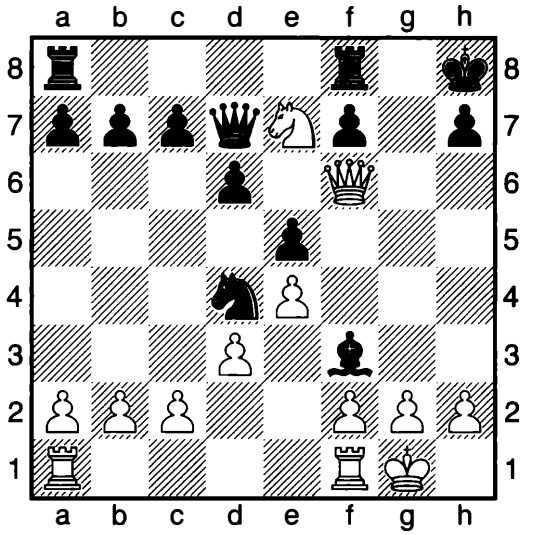
Four Knight's Defence



24. Why is **11...Qd7** a pitfall?

Move	White	Black

Marks

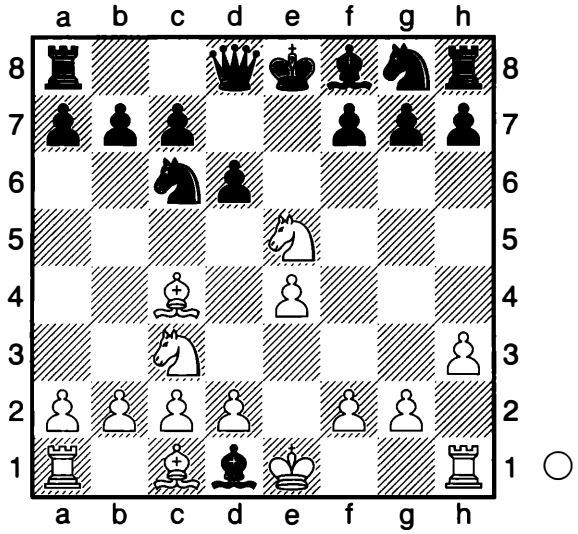


24a. Write 16-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

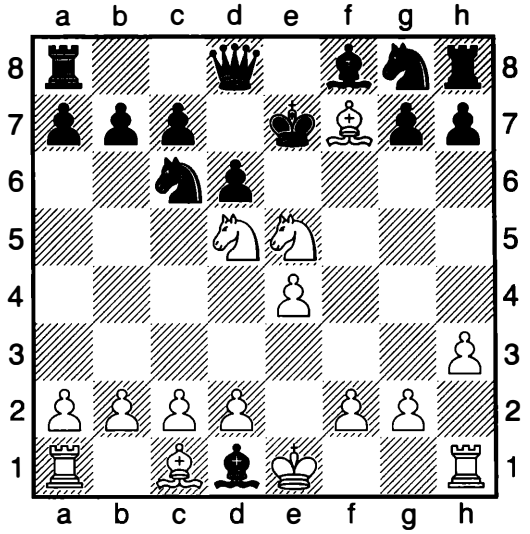
Hungarian Defence



25. Why is 6...Bxd1 a pitfall?

Move	White	Black

Marks

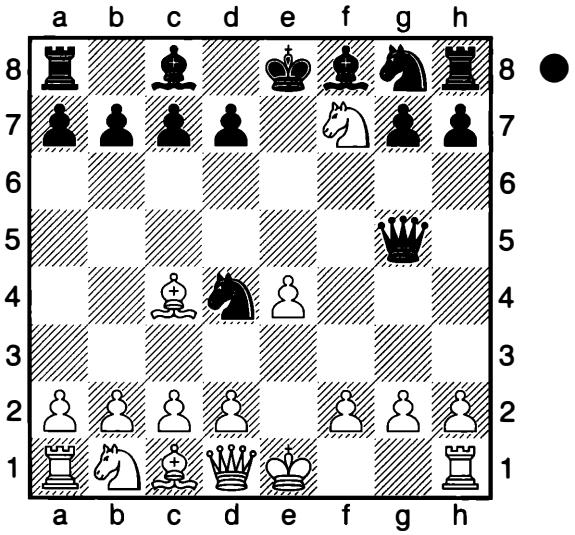


25a. Write 8-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

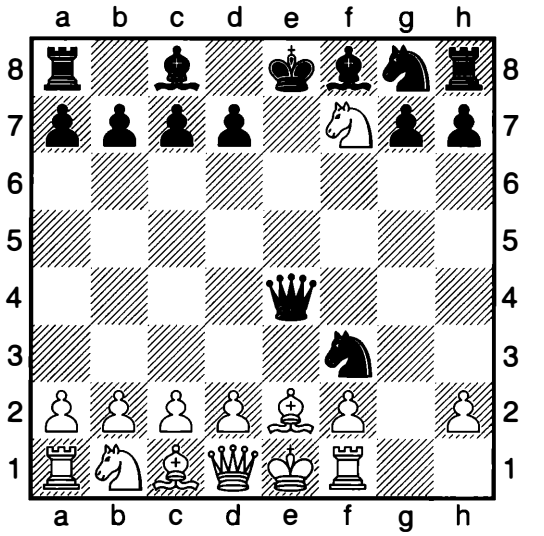
Hungarian Defence



26. Why is **5...Nxf7** a pitfall?

Move	White	Black

Marks

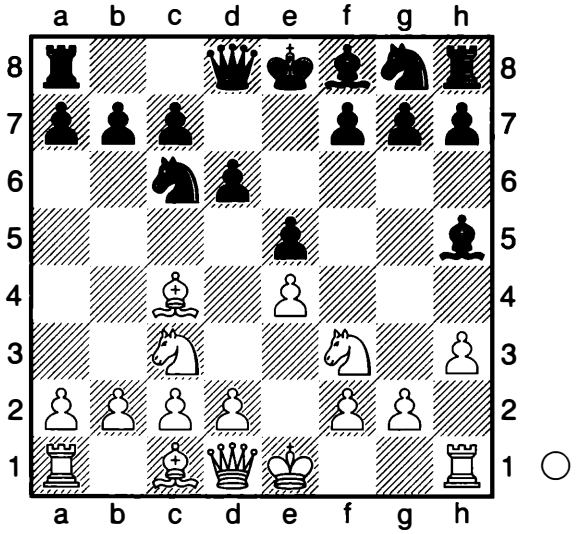


26a. Write 7-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

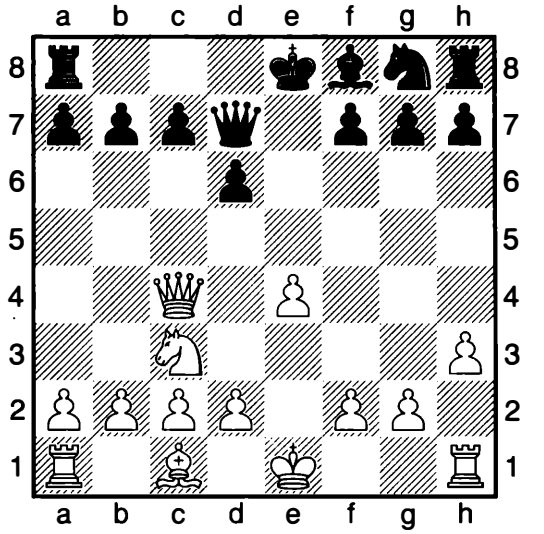
Hungarian Defence



27. Why is **5...Bh5** a pitfall?

Move	White	Black

Marks

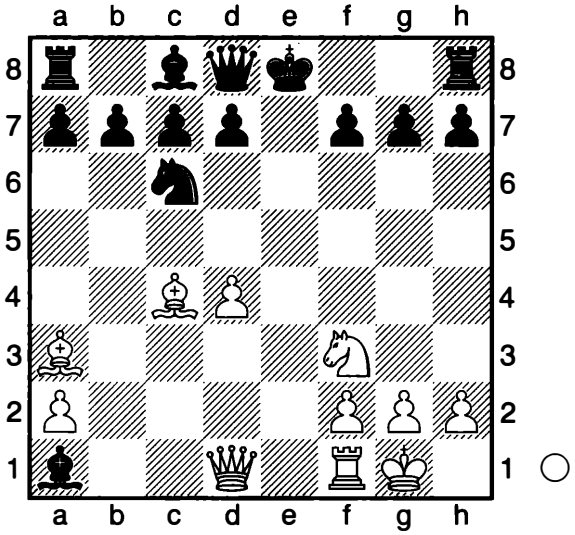


27a. Write 9-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

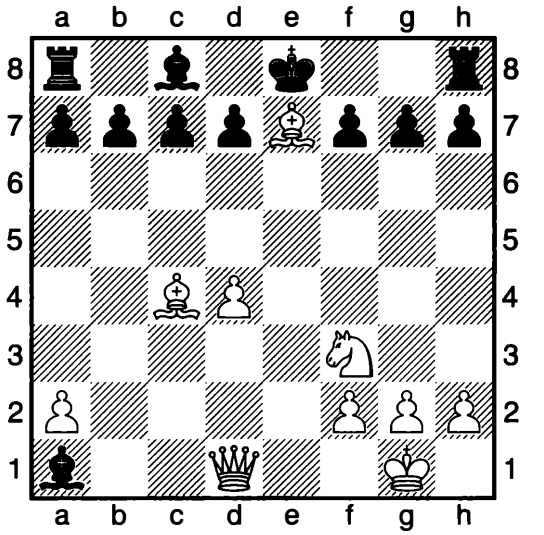
Guioco Piano



28. Why is **10...Bxa1** a pitfall?

Move	White	Black

Marks

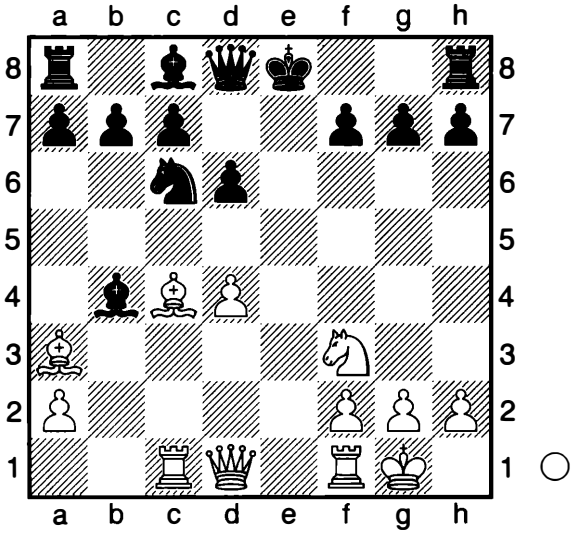


28a. Write 13-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

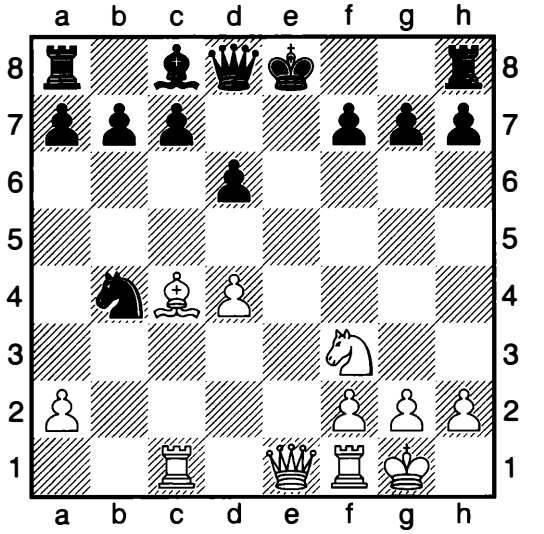
Guioco Piano



29. Why is **11...Bb4** a pitfall?

Move	White	Black

Marks

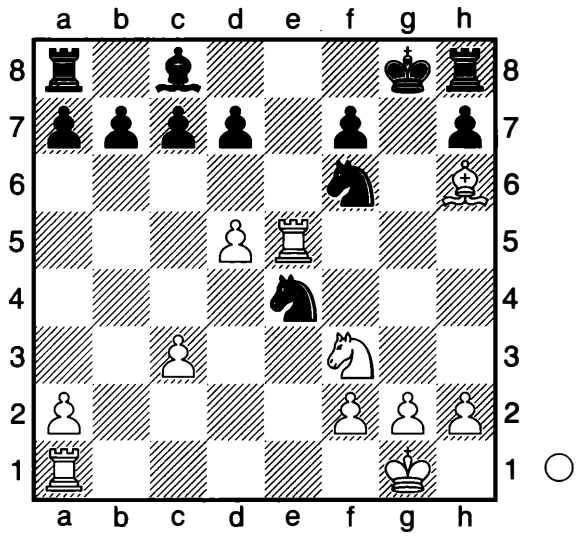


29a. Write 13-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

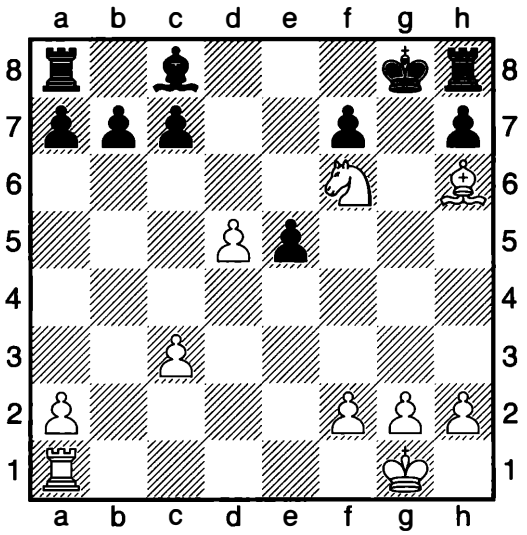
Guioco Piano



30. Why is **17...Nde4** a pitfall?

Move	White	Black

Marks

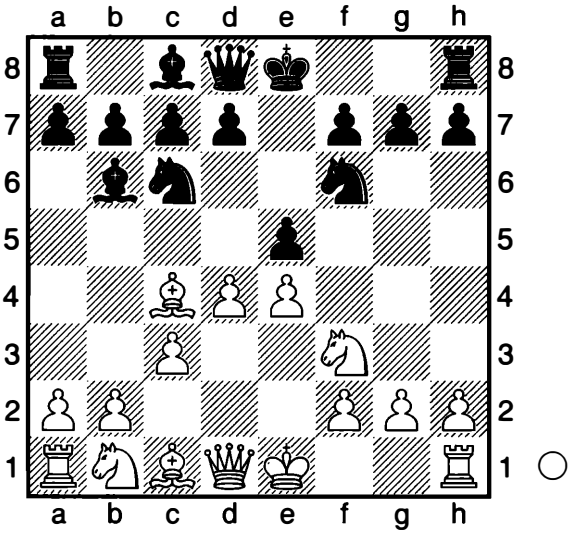


30a. Write 19-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

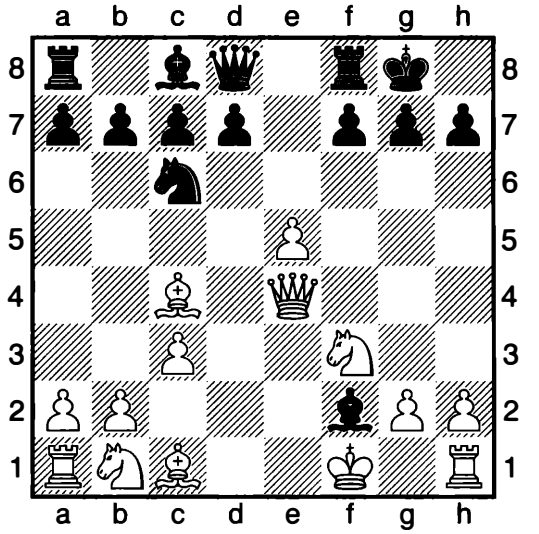
Guioco Piano



31. Why is **5...Bb6** a pitfall?

Move	White	Black

Marks

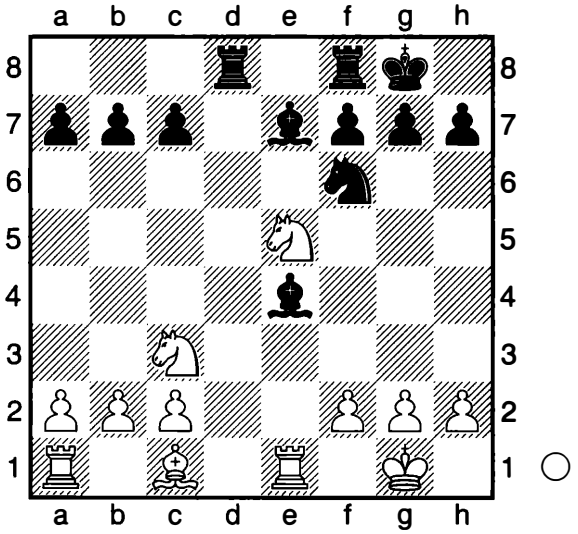


31a. Write 9-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

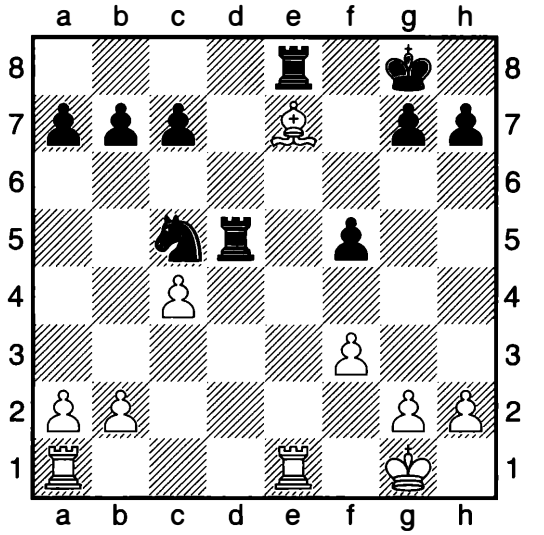
Ruy Lopez



32. Why is **11...Bxe4** a pitfall?

Move	White	Black

Marks

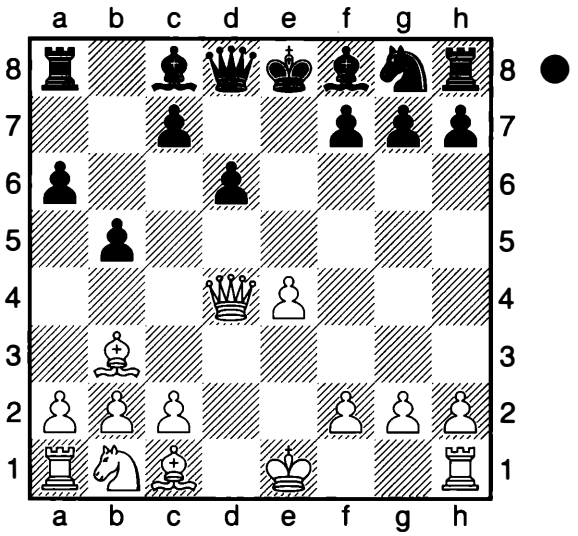


32a. Write 18-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

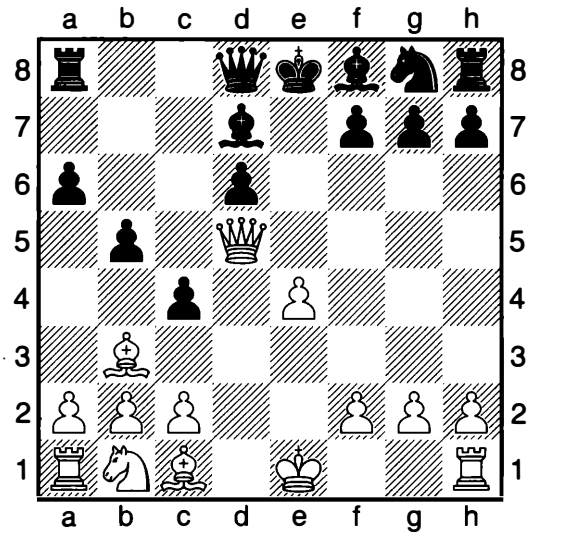
Ruy Lopez



33. Why is **8.Qxd4** a pitfall?

Move	White	Black

Marks

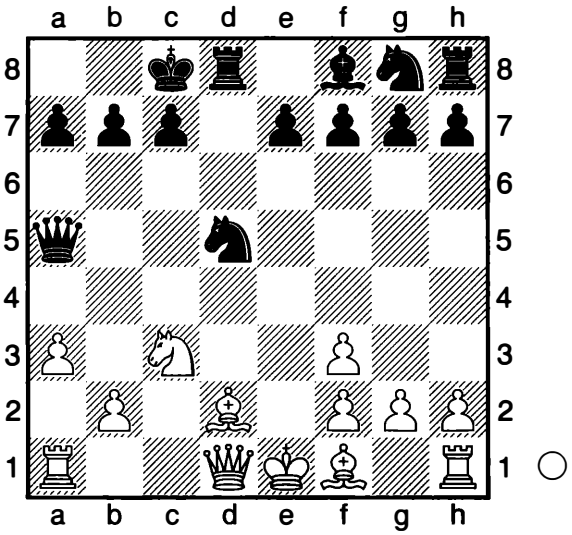


33a. Write 12-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

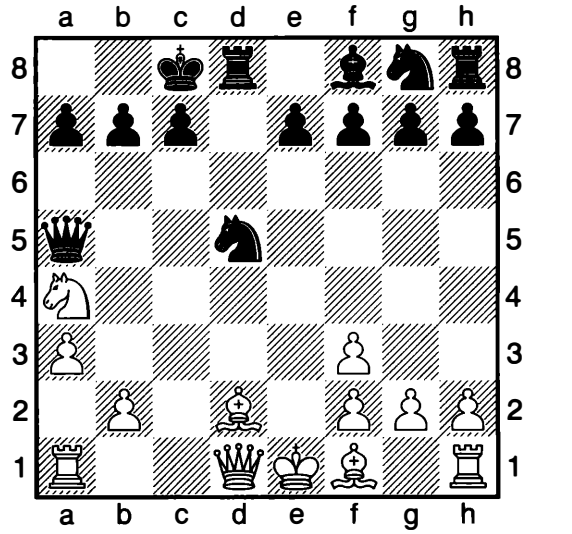
Queen's Gambit Declined



34. Why is **9...Nxd5** a pitfall?

Move	White	Black

Marks

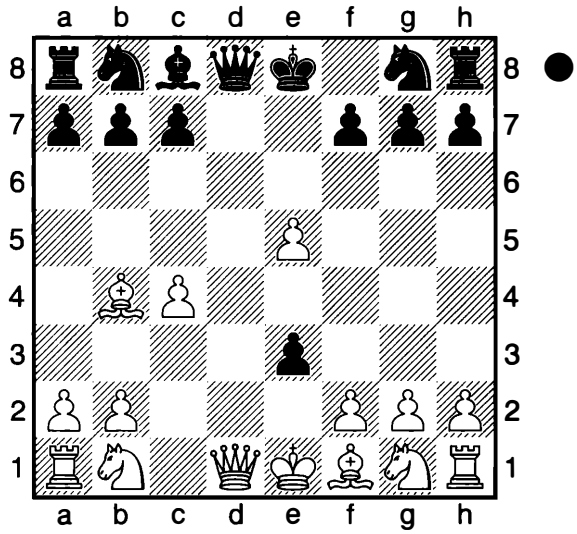


34a. Write 10-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

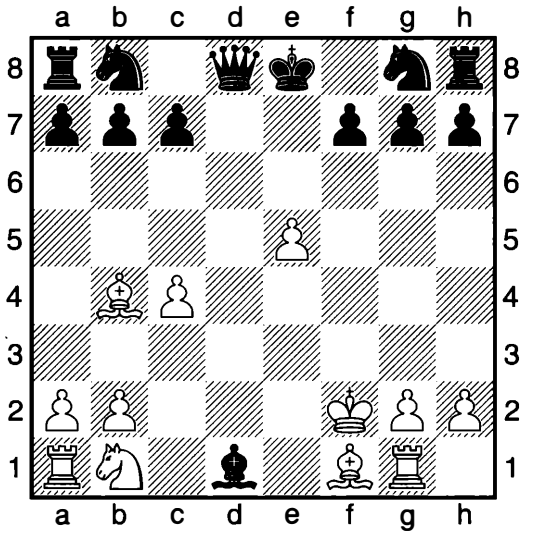
Albin Counter Gambit



35. Why is **6.Bxb4** a pitfall?

Move	White	Black

Marks

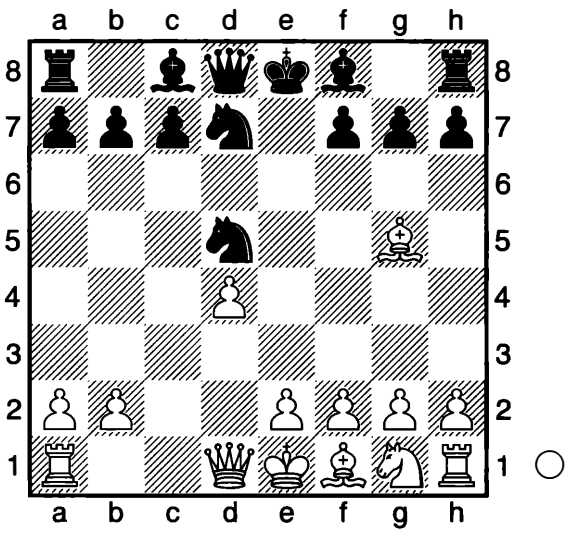


35a. Write 9-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

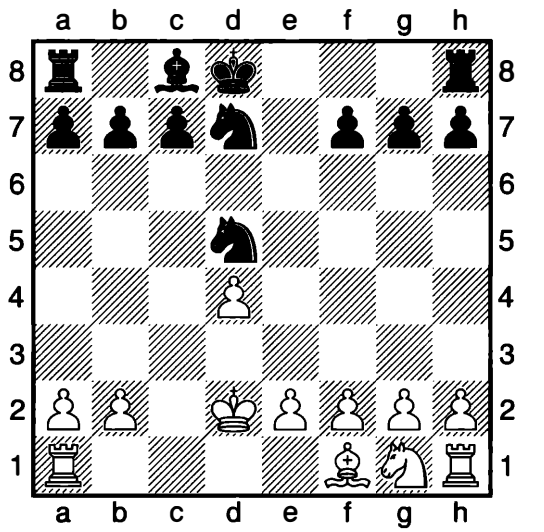
Queen's Gambit Declined
Cambridge Springs



36. Why is 6...**Nxd5** a pitfall?

Move	White	Black

Marks

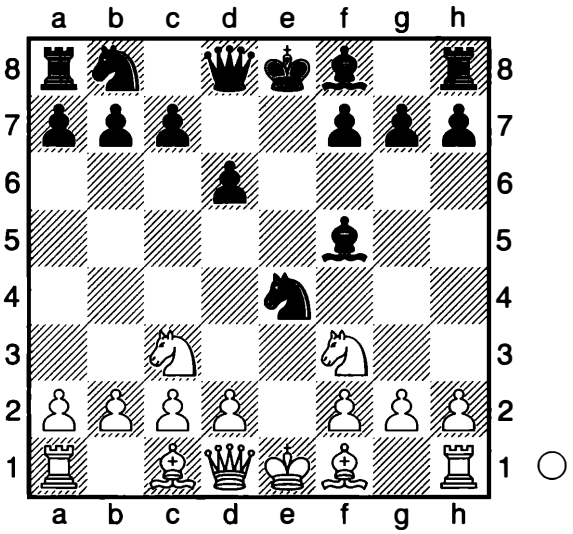


36a. Write 9-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

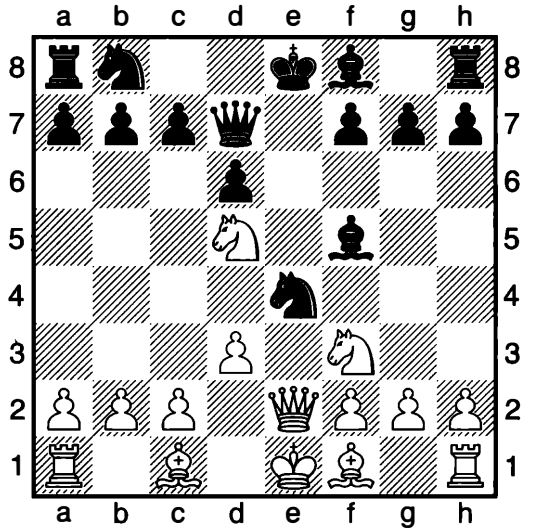
Petroff Defence



37. Why is **5...Bf5** a pitfall?

Move	White	Black

Marks

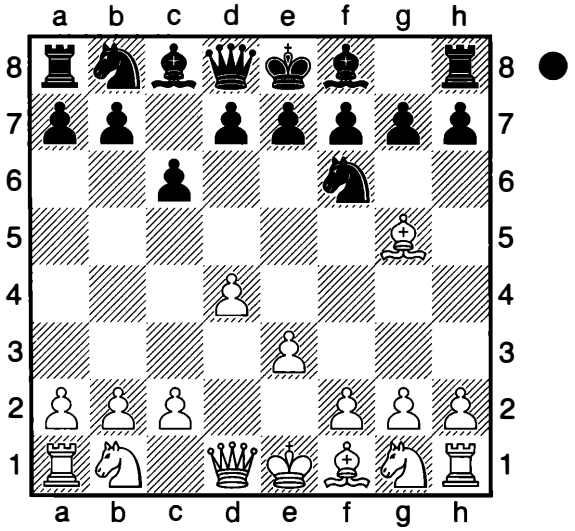


37a. Write 8-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

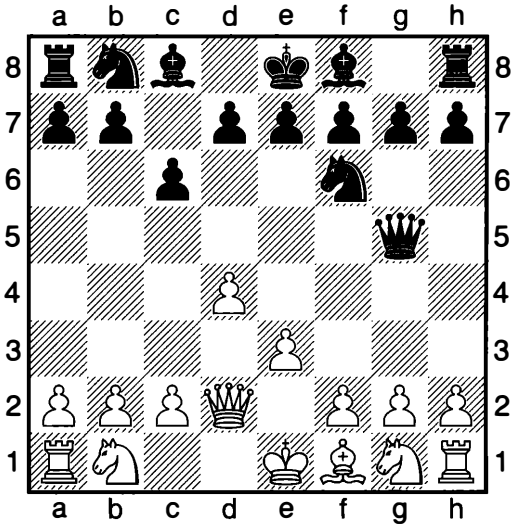
Trompowsky



38. Why is 3.e3 a pitfall?

Move	White	Black

Marks

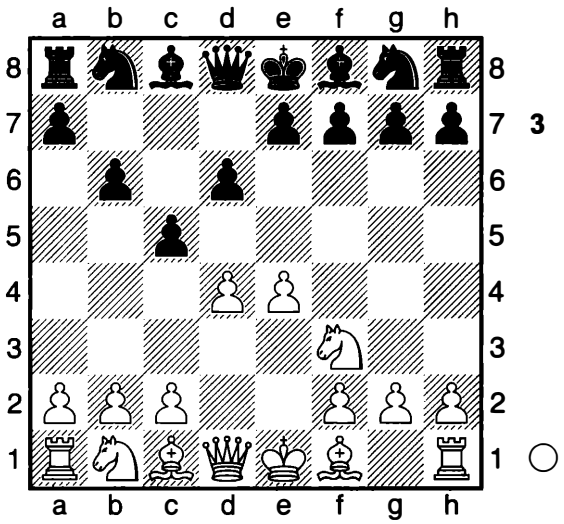


38a. Write 5-moves in this variation to reach this diagrammed position

Move	White	Black

Marks

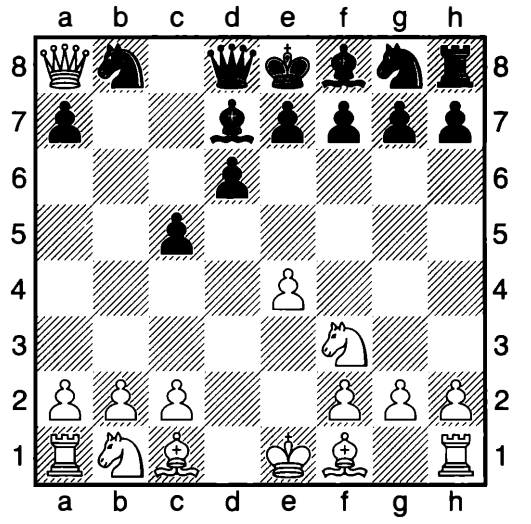
Sicilian Defence



39. Why is 3...b6 a pitfall?

Move	White	Black

Marks

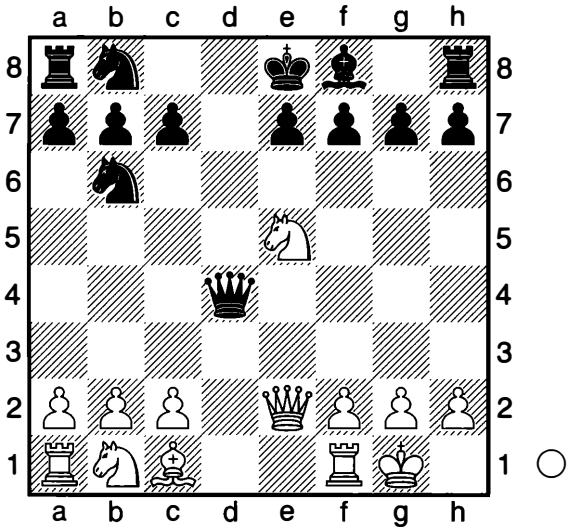


39a. Write 6-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

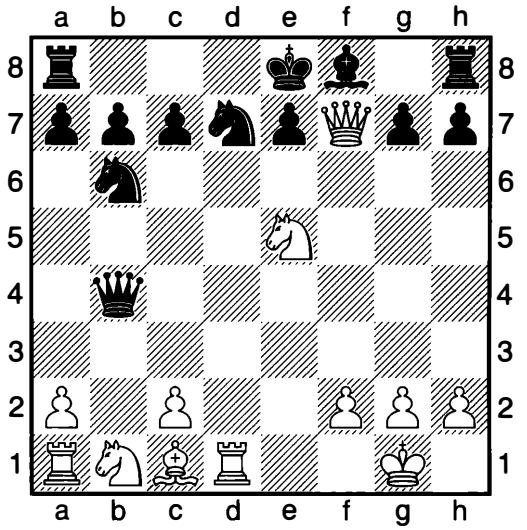
Alekhine Defence



40. Why is 8...Qxd4 a pitfall

Move	White	Black

Marks

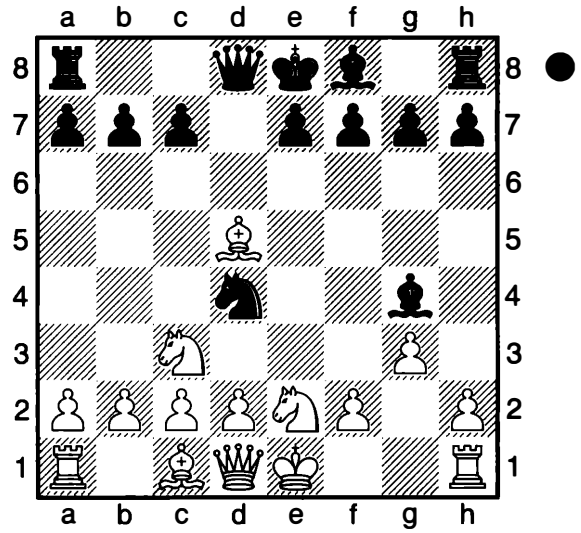


40a. Write 12-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

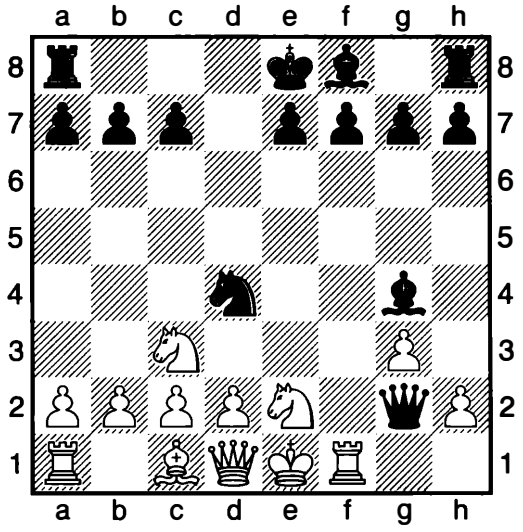
Alekhine Defence



41. Why is 7.Bxd5 a pitfall?

Move	White	Black

Marks

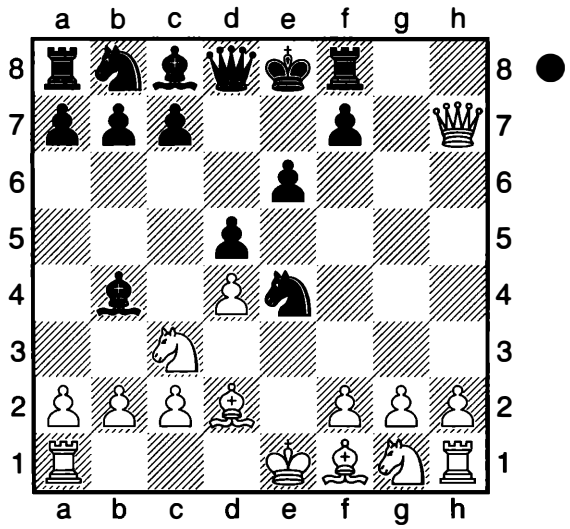


41a. Write 9-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

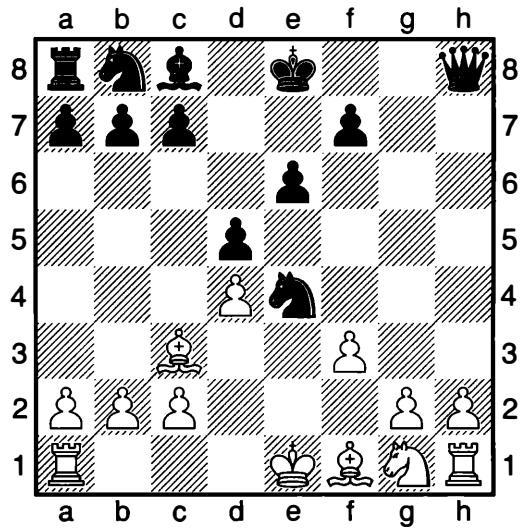
French Defence



42. Why is 8.Bd2 a pitfall?

Move	White	Black

Marks

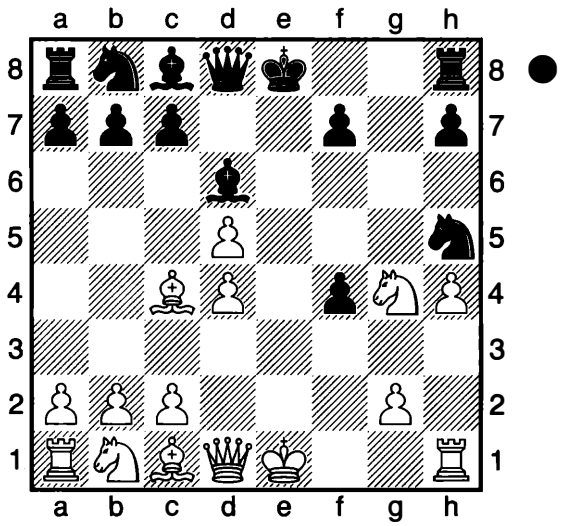


42a. Write 11-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

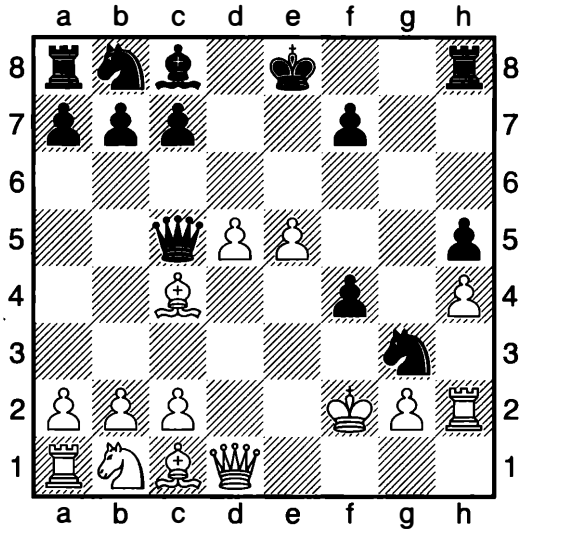
King's Gambit Accepted



43. Why is 9.Nxg4 a pitfall?

Move	White	Black

Marks

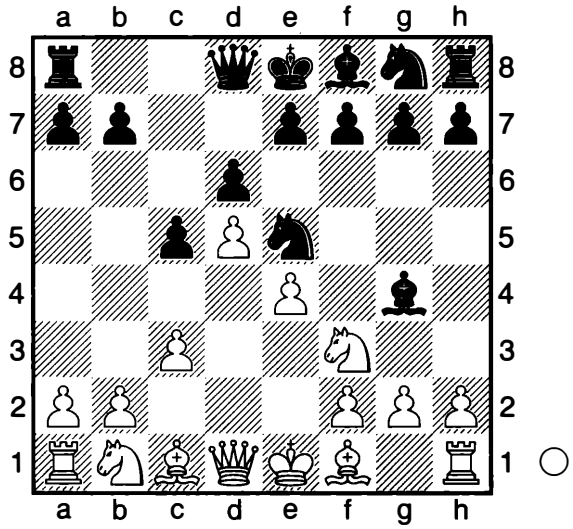


43a. Write 13-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

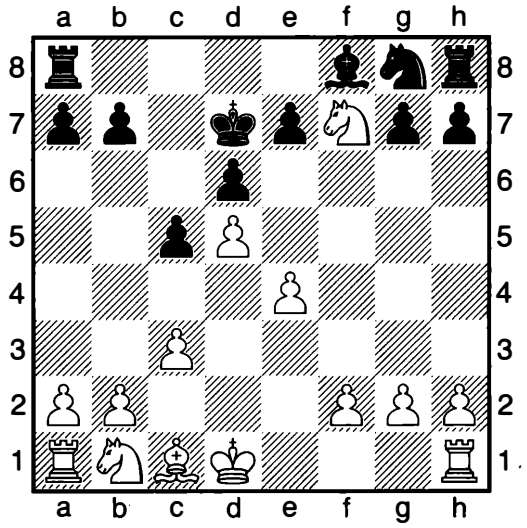
Sicilian Defence



44. Why is 5. ...Ne5 a pitfall?

Move	White	Black

Marks

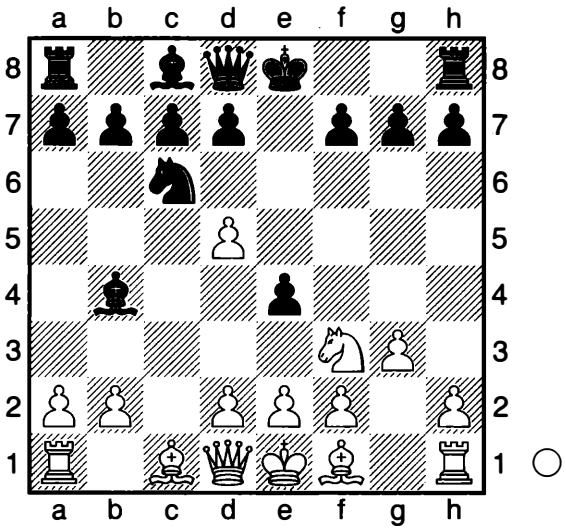


44a. Write 10-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

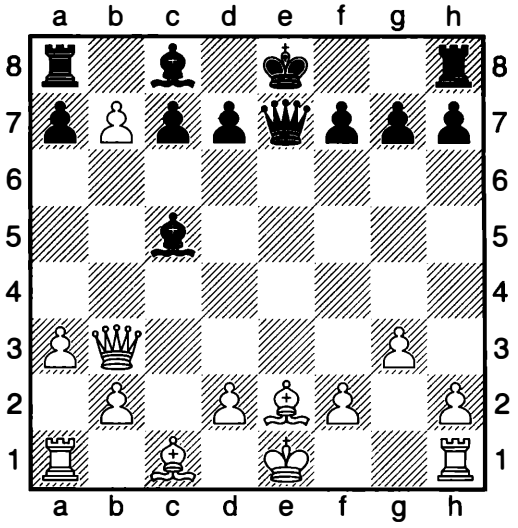
English Opening



45. Why is 6...e4 a pitfall?

Move	White	Black

Marks

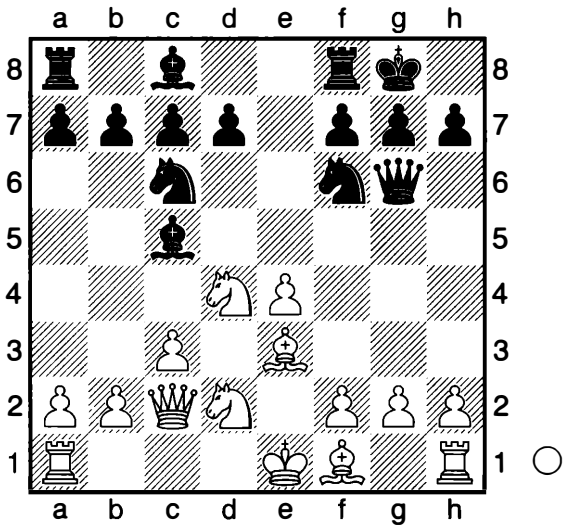


45a. Write 11-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

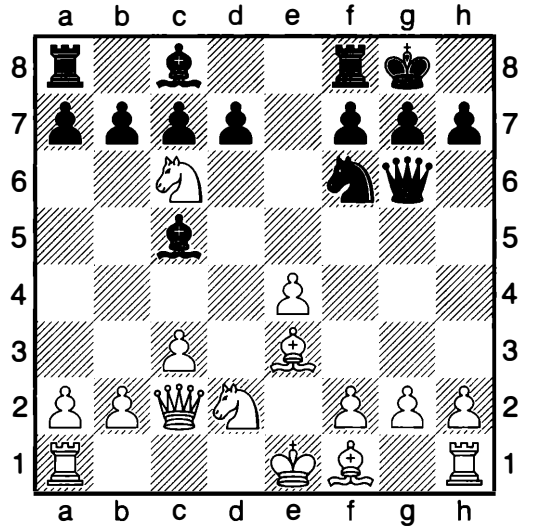
Scotch Game



46. Why is 9.Nxc6 a pitfall?

Move	White	Black

Marks

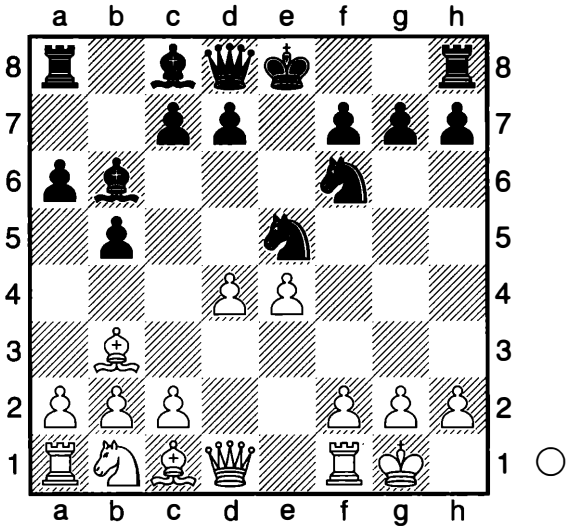


46a. Write 9-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

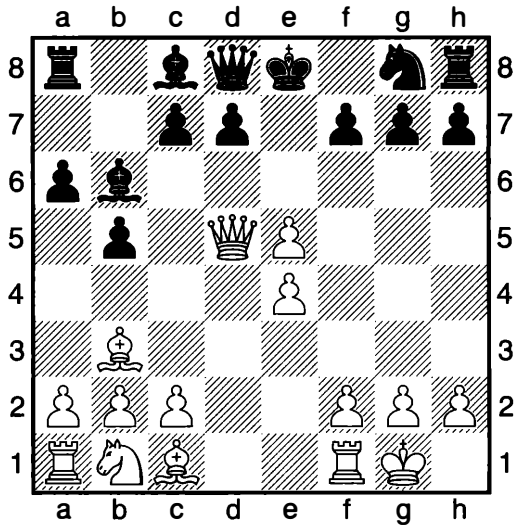
Ruy Lopez Opening



47. Why is 8...Bb6 a pitfall?

Move	White	Black

Marks

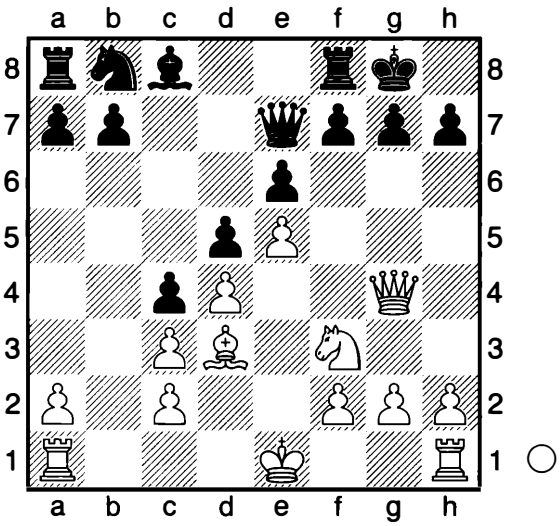


47a. Write 10-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

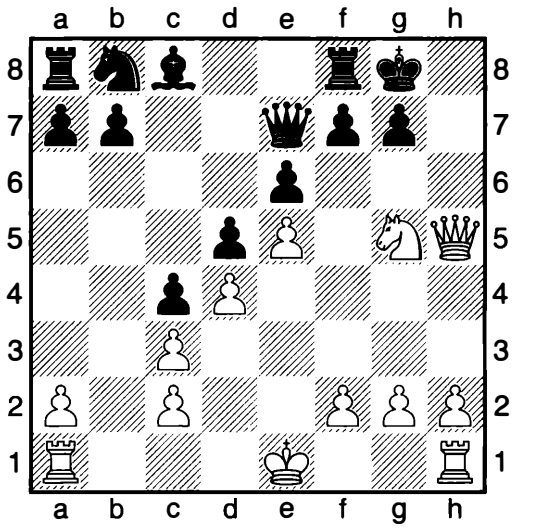
French Defence



48. Why is 10...c4 a pitfall?

Move	White	Black

Marks

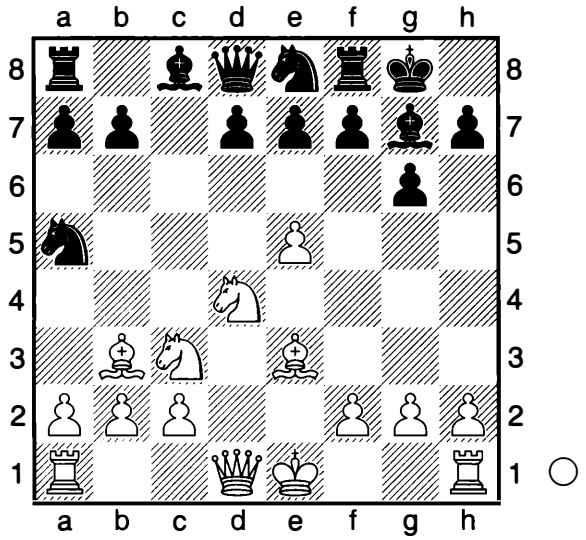


48a. Write 13-moves in this variation to reach the diagrammed position

Move	White	Black

Marks

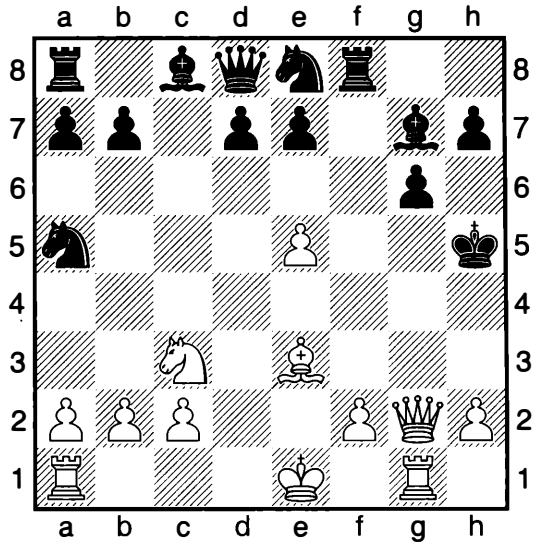
Sicilian Defence



49. Why is **9...Ne8** a pitfall?

Move	White	Black

Marks

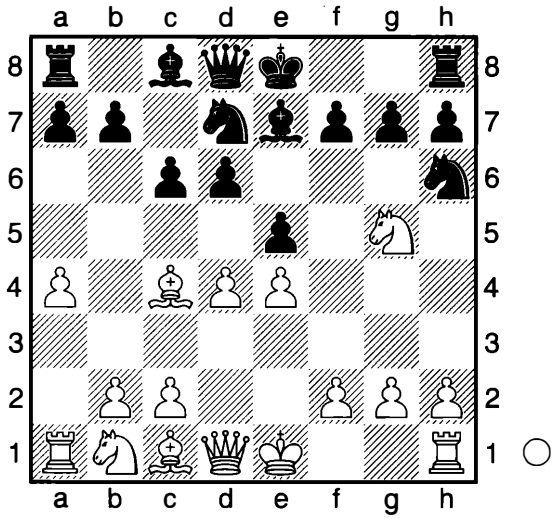


49a. Write 15-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

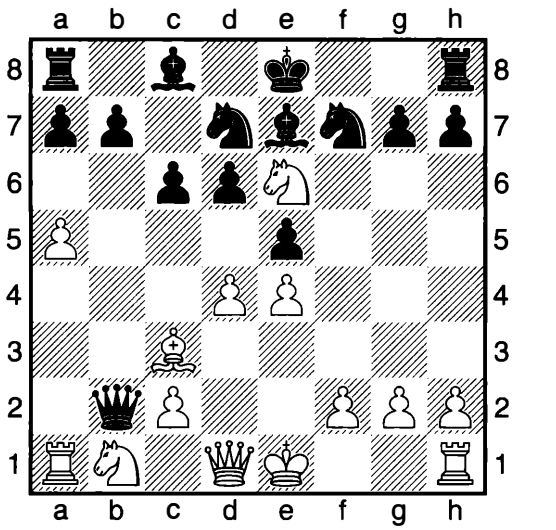
Philidor Defence



50. Why is **5...Be7** a pitfall?

Move	White	Black

Marks



50a. Write 11-moves in this variation so as to reach the diagrammed position.

Move	White	Black

Marks

World's Greatest Chess Players & their Games

Number of Games: 200

Study Method: Playing through one game daily on a chessboard

Study to Commence After: **Once you are through with Level – I Course**

Your journey as a 'Chess Player' is not complete unless you learn about world's greatest players and play through their games!

We have been fortunate to have a vast library of thousands of games played all over the world by these great masters.

From these games, I have selected 200 games of great masters from 16th century – Greco, to the current world champion; Magnus Carlsen. These masters have created gems of masterpieces, which makes us admire their sheer talent.

Once you are through with basic rules of chess (after 24 sessions), do start going through these games by playing it over on a chessboard at the rate of one game daily!

I suggest that you also try to learn about the background of the chess masters and the wonderful anecdotes and rich history of the game.

At the infancy stage of learning chess it is possible that you might not under the nuances and subtle maneuvering or a deep combination! However, these should not deter you. You can always come back to the game or ask your trainer.

I am sanguine that by playing through all these games, you will realize that your chess strength has increased, that you are not only able to play confidently but are also in a position to use the ideas of these great masters!!

(1) Alekhine,Alexander - Four Amateurs [B17]
Palma de Mallorca, 1935
1.e4 c6 2.d4 d5 3.Nc3 dxe4 4.Nxe4 Nd7 5.Qe2 Ngf6 6.Nd6# 1-0

(2) De Kemur,Sire de Legal - Saint,Brie [C41]
Cafe de la regence paris Europe, 1750
1.e4 e5 2.Nf3 d6 3.Bc4 Bg4 4.Nc3 g6 5.Nxe5 Bxd1 6.Bxf7+ Ke7 7.Nd5# 1-0

(3) Anand,Viswanathan (2710) - NN [B23]
Bad Mergentheim sim, 1993
1.e4 c5 2.Nc3 Nc6 3.Nge2 e5 4.Nd5 Nge7 5.Nec3 a6 6.a4 g6 7.Nf6# 1-0

(4) Greco,Gioacchino - NN [B00]
Europe, 1620
1.e4 b6 2.d4 Bb7 3.Bd3 f5 4.exf5 Bxg2 5.Qh5+ g6 6.fxg6 Nf6 7.gxh7+ Nxh5 8.Bg6# 1-0

(5) Greco,Gioacchino - NN [C37]
Europe, 1620
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.Bc4 f6 5.Nxg5 fxg5 6.Qh5+ Ke7 7.Qxg5+ Ke8 8.Qh5+ Ke7 9.Qe5# 1-0

(6) Greco,Gioacchino - NN [C36]
Europe, 1620
1.e4 e5 2.f4 d5 3.exd5 Qxd5 4.Nc3 Qe6 5.Nf3 exf4+ 6.Kf2 Bc5+ 7.d4 Bd6 8.Bb5+ Kf8 9.Re1 Qf5 10.Re8# 1-0

(7) Greco,Gioacchino - NN [C34]
Europe, 1620
1.e4 e5 2.f4 exf4 3.Nf3 h6 4.Bc4 g5 5.h4 f6 6.Nxg5 fxg5 7.Qh5+ Ke7 8.Qf7+ Kd6 9.Qd5+ Ke7 10.Qe5# 1-0

(8) Alekhine,Alexander - Nenarokov,Vladimir [D07]
Moscow, 1907
1.d4 d5 2.c4 Nc6 3.cxd5 Qxd5 4.Nf3 Bg4 5.Nc3 Qa5 6.d5 0-0-0 7.Bd2 Bxf3 8.exf3 Nb4 9.a3 Nxd5 10.Na4 1-0

(9) Reti,Richard - Tartakower,Saviely [B15]
Vienna, 1910
1.e4 c6 2.d4 d5 3.Nc3 dxe4 4.Nxe4 Nf6 5.Qd3 e5 6.dxe5 Qa5+ 7.Bd2 Qxe5 8.0-0-0 Nxe4 9.Qd8+ Kxd8 10.Bg5+ Kc7 11.Bd8# 1-0

(10) Greco,Gioacchino - NN [C40]
Europe, 1620
1.e4 e5 2.Nf3 f6 3.Nxe5 fxe5 4.Qh5+ Ke7 5.Qxe5+ Kf7 6.Bc4+ Kg6 7.Qf5+ Kh6 8.d4+ g5 9.h4 Kg7 10.Qf7+ Kh6 11.hxg5# 1-0

(11) Greco,Gioacchino - NN [C40]
Rome, 1620
1.e4 e5 2.Nf3 Qf6 3.Bc4 Qg6 4.0-0 Qxe4 5.Bxf7+ Ke7 6.Re1 Qf4 7.Rxe5+ Kxf7 8.d4 Qf6 9.Ng5+ Kg6 10.Qd3+ Kh5 11.g4+ 1-0

(12) Alekhine,Alexander - Vasic [C15]
Luka, 1931
1.e4 e6 2.d4 d5 3.Nc3 Bb4 4.Bd3 Bxc3+ 5.bxc3 h6 6.Ba3 Nd7 7.Qe2 dxe4 8.Bxe4 Ngf6 9.Bd3 b6 10.Qxe6+ fxe6 11.Bg6# 1-0

(13) NN - Greco,Gioacchino [C40]
Rome, 1620
1.e4 e5 2.Nf3 f5 3.Nxe5 Qf6 4.d4 d6 5.Nc4 fxe4 6.Nc3 Qg6 7.f3 Nf6 8.fxe4 Be7 9.Be3 Nxe4 10.Bd3 Qxg2 11.Bxe4 Bh4+ 12.Bf2 Qxf2# 0-1

(14) Morphy,Paul - Maurian,Charles Amedee [C33]
Alabama, 1855
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 b5 5.Bd5 Nc6 6.Nf3 Qh5 7.d4 Nf6 8.Bb3 Ba6 9.Qe2 Nxd4 10.Nxd4 b4 11.Qxa6 Qd1+ 12.Kf2 Ng4# 0-1

(15) Lopez de Segura,Ruy - Leonardo,Giovanni da Cutro [C30]
Rome, 1560
1.e4 e5 2.f4 d6 3.Bc4 c6 4.Nf3 Bg4 5.fxe5 dxe5 6.Bxf7+ Kxf7 7.Nxe5+ Ke8 8.Qxg4 Nf6 9.Qe6+ Qe7 10.Qc8+ Qd8 11.Qxd8+ Kxd8 12.Nf7+ 1-0

(16) Morphy,Paul - Meek,Alexander Beaufort [A43]
New York blindfold 1857
1.e4 e6 2.d4 c5 3.d5 e5 4.f4 d6 5.Nf3 Bg4 6.fxe5 Bxf3 7.Qxf3 dxe5 8.Bb5+ Nd7 9.Nc3 Ngf6 10.Bg5 Be7 11.d6 Bxd6 12.0-0-0 1-0

(17) Greco,Gioacchino - NN [C30]
Europe, 1620
1.e4 e5 2.f4 Bc5 3.Nf3 d6 4.c3 Qe7 5.d4 exd4 6.cxd4 Qxe4+ 7.Kf2 Bb4 8.a3 Ba5 9.b4 Bb6 10.Bb5+ Kf8 11.Re1 Qf5 12.Re8# 1-0

(18) Botvinnik,Mikhail - Spielmann,Rudolf [B13]
Moscow, 15.02.1935
1.c4 c6 2.e4 d5 3.exd5 cxd5 4.d4 Nf6 5.Nc3 Nc6 6.Bg5 Qb6 7.cxd5 Qxb2 8.Rc1 Nb4 9.Na4 Qxa2 10.Bc4 Bg4 11.Nf3 Bxf3 12.gxf3 1-0

(19) Bird,Henry Edward - Lasker,Emanuel [C21]
Newcastle, 1892
1.e4 e5 2.d4 exd4 3.c3 dxc3 4.Bc4 cxb2 5.Bxb2 Qg5 6.Nf3 Qxg2 7.Rg1 Bb4+ 8.Ke2 Qh3 9.Bxf7+ Kd8 10.Bxg7 Ne7 11.Ng5 Qh4 12.Ne6# 1-0

(20) NN - Greco,Gioacchino [C50]
Europe, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.0-0 Nf6 5.Re1 0-0 6.c3 Qe7 7.d4 exd4 8.e5 Ng4 9.cxd4 Nxd4 10.Nxd4 Qh4 11.Nf3 Qxf2+ 12.Kh1 Qg1+ 13.Nxg1 Nf2# 0-1

(21) Morphy,Paul - Le Carpentier,C
New Orleans, 1849
1.e4 e5 2.Nf3 Nc6 3.d4 exd4 4.Bc4 Bb4+ 5.c3 dxc3 6.0-0 cxb2 7.Bxb2 Bf8 8.e5 d6 9.Re1 dxe5 10.Nxe5 Qxd1 11.Bxf7+ Ke7 12.Ng6+ Kxf7 13.Nxh8# 1-0

(22) Johansson,Toni (2120) - Smyslov,Vassily (2510) [C27]
Rilton Cup 9697 Stockholm (2), 1996
1.e4 e5 2.Bc4 Nf6 3.d3 Bc5 4.Nc3 d6 5.Na4 Be6 6.Nxc5 dxc5 7.Bg5 Bxc4 8.dxc4 Nc6 9.Qd5 Nxd5 10.Bxd8 Ndb4 11.Bxc7 Nxc2+ 12.Kd2 Nxa1 13.Nf3 f6 0-1

(23) Greco,Gioacchino - NN [C01]
Europe, 1620
1.e4 e6 2.d4 Nf6 3.Bd3 Nc6 4.Nf3 Be7 5.h4 0-0 6.e5 Nd5 7.Bxh7+ Kxh7 8.Ng5+ Bxg5 9.hxg5+ Kg6 10.Qh5+ Kf5 11.Qh7+ g6 12.Qh3+ Ke4 13.Qd3# 1-0

(24) Botvinnik,Mikhail - Sorokin,Nikolay [E35]
URS-ch08 Leningrad, 1933
1.d4 Nf6 2.c4 e6 3.Nc3 Bb4 4.Qc2 d5 5.cxd5 exd5 6.Bg5 Qd6 7.e3 Ne4 8.Bf4 Qg6 9.Qb3 c5 10.f3 Nxc3 11.bxc3 Ba5 12.Bxb8 Rxb8 13.Qb5+ 1-0

(25) Petrosian,Tigran V - Dzhaparidze,D [C36]
Tbilisi, 1945
1.e4 e5 2.f4 exf4 3.Nf3 d5 4.exd5 Qxd5 5.Nc3 Qe6+ 6.Kf2 Qb6+ 7.d4 Bg4 8.Bxf4 Bxf3 9.gxf3 Nc6 10.Nd5 Qxd4+ 11.Qxd4 Nxd4 12.Nxc7+ Kd7 13.Nxa8 Nxc2 14.Bb5+ 1-0

(26) Greco,Gioacchino - NN [C37]
Europe, 1620
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.Bc4 g4 5.Ne5 Qh4+ 6.Kf1 Nf6 7.Bxf7+ Kd8 8.d4 Nxe4 9.Qe2 Ng3+ 10.hxg3 Qxh1+ 11.Kf2 fxg3+ 12.Kxg3 Qxc1 13.Nc6+ Nxc6 14.Qe8# 1-0

(27) Greco,Gioacchino - NN [C53]
Europe, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Qe7 5.0-0 d6 6.d4 Bb6 7.Bg5 f6 8.Bh4 g5 9.Nxg5 fxg5 10.Qh5+ Kf8 11.Bxg5 Qe8 12.Qf3+ Kg7 13.Bxg8 Rxg8 14.Qf6# 1-0

(28) Greco,Gioacchino - NN [C53]
Rome, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Qe7 5.0–0 d6 6.d4 Bb6 7.Bg5 f6 8.Bh4 g5 9.Nxg5 fxg5 10.Qh5+ Kd7 11.Bxg5 Qg7 12.Be6+ Kxe6 13.Qe8+ Nce7 14.d5# 1–0

(29) Steinitz,William - Walsh [B30]
Great Britain, 1870
1.e4 c5 2.Nc3 Nc6 3.Nf3 h6 4.d4 cxd4 5.Nxd4 Qb6 6.Be3 Qxb2 7.Ndb5 Qb4 8.Nc7+ Kd8 9.Bd2 Rb8 10.Rb1 Qd4 11.Bd3 Nb4 12.N3b5 Nxd3+ 13.cxd3 Qxd3 14.Ne6+ Ke8 15.Nbc7# 1–0

(30) Steinitz,William - NN [C30]
Great Britain, 1873
1.e4 e5 2.f4 Nc6 3.Nf3 Nf6 4.fxe5 Nxe4 5.d3 Nc5 6.d4 Na6 7.Bc4 Qe7 8.Nc3 h6 9.0–0 g5 10.Nd5 Qd8 11.Nf6+ Ke7 12.Nxg5 hxg5 13.Qh5 Rxh5 14.Ng8+ Ke8 15.Bxf7# 1–0

(31) Rodzinski - Alekhine,Alexander [C50]
Paris, 1913
1.e4 e5 2.Nf3 d6 3.Bc4 Nc6 4.c3 Bg4 5.Qb3 Qd7 6.Ng5 Nh6 7.Bxf7+ Nxf7 8.Nxf7 Qxf7 9.Qxb7 Kd7 10.Qxa8 Qc4 11.f3 Bxf3 12.gxf3 Nd4 13.d3 Qxd3 14.cxd4 Be7 15.Qxh8 Bh4# 0–1

(32) Huebner,Robert (2630) - Kasparov,Garry (2790) [D45]
Cologne TVm2 Cologne (2), 1992
1.d4 d5 2.c4 e6 3.Nc3 c6 4.Nf3 Nf6 5.e3 Nbd7 6.Qc2 Bd6 7.Be2 0–0 8.0–0 Re8 9.Rd1 Qe7 10.e4 Nxe4 11.Nxe4 dxe4 12.Qxe4 e5 13.Bg5 Qf8 14.Bd3 f5 15.Qxf5 Nf6 0–1

(33) Greco,Gioacchino - NN [C23]
Europe, 1620
1.e4 e5 2.Bc4 Bc5 3.Qe2 Qe7 4.f4 Bxg1 5.Rxg1 exf4 6.d4 Qh4+ 7.g3 fxg3 8.Rxg3 Nf6 9.Nc3 Nh5 10.Bxf7+ Kxf7 11.Bg5 Nxg3 12.Qf3+ Kg6 13.Bxh4 Nh5 14.Qf5+ Kh6 15.Qg5# 1–0

(34) Alekhine,Alexander - Forrester [C77]
Great Britain, 1923
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.Nc3 Bc5 6.Nxe5 Nxe5 7.d4 Bb4 8.dxe5 Nxe4 9.Qd4 Nxc3 10.bxc3 Ba5 11.Ba3 b6 12.e6 Qf6 13.Bxd7+ Kd8 14.Bc6+ Qxd4 15.e7# 1–0

(35) Spraggett,Kevin (2550) - Smyslov,Vassily (2595) [E11]
Candidates Tournament Montpellier (6), 1985
1.d4 Nf6 2.c4 e6 3.Nf3 Bb4+ 4.Bd2 a5 5.Nc3 0–0 6.e3 d6 7.Qc2 Nbd7 8.Bd3 e5 9.0–0 Re8 10.e4 exd4 11.Nxd4 c6 12.Rae1 Ne5 13.h3 Bc5 14.Be3 Bxh3 15.gxh3 Bxd4 16.Bxd4 Nf3+ 0–1

(36) Smyslov,Vassily (2565) - Hjartarson,Johann (2570) [C00]
Reykjavik (2), 1995
1.e4 c5 2.Nf3 e6 3.Qe2 Nc6 4.Nc3 d6 5.g3 g6 6.Bg2 Bg7 7.0-0 Nge7 8.d3 h6 9.Be3 Nd4 10.Qd2 Rb8 11.Rab1 Nec6 12.a3 b5 13.b4 Nxf3+ 14.Bxf3 Qf6 15.Bg2 Qxc3 16.e5 Nd4 0-1

(37) Micalizzi,Giovanni (2240) - Anand,Viswanathan (2555) [B61]
Rome (1), 1990
1.e4 c5 2.Nf3 Nc6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 d6 6.Bg5 Bd7 7.Qd2 a6 8.f4 b5 9.Bxf6 gxf6 10.f5 h5 11.Be2 h4 12.0-0 Bh6 13.Qd3 Qb6 14.Rad1 Qxd4+ 15.Qxd4 Nxd4 16.Rxd4 Be3+ 0-1

(38) Maczuski,L - Kolisch,Ignatz [C45]
Paris, 1864
1.e4 e5 2.Nf3 Nc6 3.d4 exd4 4.Nxd4 Qh4 5.Nc3 Bb4 6.Qd3 Nf6 7.Nxc6 dxc6 8.Bd2 Bxc3 9.Bxc3 Nxe4 10.Qd4 Qe7 11.0-0-0 Qg5+ 12.f4 Qxf4+ 13.Bd2 Qg4 14.Qd8+ Kxd8 15.Bg5+ Ke8 16.Rd8# 1-0

(39) Kasparov,Garry (2750) - Schuerer,P [D13]
Zuerich, 1988
1.d4 d5 2.c4 c6 3.Nf3 Nf6 4.Nc3 Nbd7 5.cxd5 cxd5 6.Bf4 e6 7.e3 Ne4 8.Bd3 f5 9.0-0 Be7 10.Nb5 0-0 11.Nc7 Rb8 12.Nxe6 Qb6 13.Nxf8 Bxf8 14.Bxb8 Nxb8 15.Ne5 Qxb2 16.Rc1 1-0

(40) Greco,Gioacchino - NN [C38]
Europe, 1620
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.Bc4 Bg7 5.d4 d6 6.Nc3 c6 7.h4 h6 8.hxg5 hxg5 9.Rxh8 Bxh8 10.Ne5 dxe5 11.Qh5 Qf6 12.dxe5 Qg7 13.e6 Nf6 14.exf7+ Kf8 15.Bxf4 Nxh5 16.Bd6# 1-0

(41) Tarasch - Marco [C66]
Dresden, 1892
1.e4 e5 2.Nf3 Nc6 3.Bb5 d6 4.d4 Bd7 5.Nc3 Be7 6.0-0 Nf6 7.Re1 0-0 8.Bxc6 Bxc6 9.dxe5 dxe5 10.Qxd8 Raxd8 11.Nxe5 Bxe4 12.Nxe4 Nxe4 13.Nd3 f5 14.f3 Bc5+ 15.Nxc5 Nxc5 16.Bg5 Rd5 17.Be7 1-0

(42) Steinitz,William - Pilhal [C52]
Vienna, 1862
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Ba5 6.0-0 Nf6 7.d4 exd4 8.Ba3 d6 9.e5 dxe5 10.Qb3 Qd7 11.Re1 Qf5 12.Bb5 Nd7 13.Qd5 Bb6 14.Nxe5 Ne7 15.Nxd7 Qxd5 16.Nf6+ Kd8 17.Bxe7# 1-0

(43) Morphy,Paul - Knight,T [C37]
New Orleans, 1856
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.Bc4 Qe7 5.d4 d5 6.Bxd5 c6 7.Bxf7+ Qxf7 8.Ne5 Qf6 9.Qh5+ Ke7 10.h4 gxh4 11.0-0 Bh6 12.b3 Nd7 13.Ba3+ c5 14.Rd1 Nxe5 15.Bxc5+ Ke6 16.Qe8+ Ne7 17.d5# 1-0

(44) Morphy,Paul - Isouard,Carl [C41]
Paris, 1858
1.e4 e5 2.Nf3 d6 3.d4 Bg4 4.dxe5 Bxf3 5.Qxf3 dxe5 6.Bc4 Nf6 7.Qb3 Qe7 8.Nc3 c6 9.Bg5 b5 10.Nxb5 cxb5 11.Bxb5+ Nbd7 12.0–0–0 Rd8 13.Rxd7 Rxd7 14.Rd1 Qe6 15.Bxd7+ Nxd7 16.Qb8+ Nxb8 17.Rd8# 1–0

(45) Morphy,Paul - Consultants [C41]
Paris Opera, 1858
1.e4 e5 2.Nf3 d6 3.d4 Bg4? 4.dxe5 Bxf3 5.Qxf3 5...dxe5 6.Bc4 Nf6? 7.Qb3 Qe7 8.Nc3!? 8...c6 9.Bg5 b5? 10.Nxb5! cxb5 11.Bxb5+ Nbd7 13...Rxd7 14.Rd1 Qe6 15.Bxd7+ Nxd7 16.Qb8+ Nxb8 17.Rd8# 1–0

(46) Harrwitz,Daniel - Anderssen,Adolf [C33]
Breslau (2), 1848
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 Bc5 5.d4 Bb6 6.Nf3 Qe7 7.Nc3 Nf6 8.e5 Nh5 9.Nd5 Qd8 10.g4 fxg3 11.Bg5 f6 12.exf6 gxf6 13.Ne5 0–0 14.Qxh5 fxg5+ 15.Nf6+ Kg7 16.Qxh7+ Kxf6 17.Ng4# 1–0

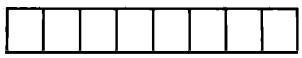
(47) Greco,Gioacchino - NN [B00]
Europe, 1620
1.e4 b6 2.d4 Bb7 3.Bd3 g6 4.f4 Bg7 5.Be3 Nc6 6.Nf3 Nf6 7.c4 0–0 8.Nc3 e6 9.e5 Ne8 10.g4 d5 11.cxd5 exd5 12.h4 a6 13.h5 b5 14.hxg6 hxg6 15.Qe2 b4 16.Qh2 bxc3 17.Qh7# 1–0

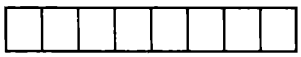
(48) Greco,Gioacchino - NN [C53]
Europe, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 d6 5.d4 exd4 6.cxd4 Bb4+ 7.Nc3 Nf6 8.0–0 Bxc3 9.bxc3 Nxe4 10.Re1 d5 11.Rxe4+ dxe4 12.Ng5 0–0 13.Qh5 h6 14.Nxf7 Qf6 15.Nxh6+ Kh8 16.Nf7+ Kg8 17.Qh8# 1–0

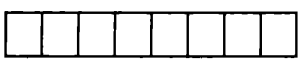
(49) Greco,Gioacchino - NN [C57]
Europe, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.Ng5 d5 5.exd5 Nxd5 6.Nxf7 Kxf7 7.Qf3+ Ke6 8.Nc3 Nce7 9.0–0 c6 10.Re1 Bd7 11.d4 Kd6 12.Rxe5 Ng6 13.Nxd5 Nxe5 14.dxe5+ Kc5 15.Qa3+ Kxc4 16.Qd3+ Kc5 17.b4# 1–0

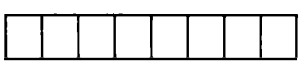
(50) Fischer,Robert James - Steinmeyer,Robert [B19]
USA-ch New York (6), 1963
1.e4 c6 2.d4 d5 3.Nc3 dxe4 4.Nxe4 Bf5 5.Ng3 Bg6 6.Nf3 Nf6 7.h4 h6 8.Bd3 Bxd3 9.Qxd3 e6 10.Bd2 Nbd7 11.0–0–0 Qc7 12.c4 0–0–0 13.Bc3 Qf4+ 14.Kb1 Nc5 15.Qc2 Nce4 16.Ne5 Nxf2 17.Rdf1 1–0

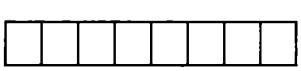
(51) Alekhine,Alexander - Amateur [C21]
Vienna, 1936
1.e4 e5 2.d4 f6 3.dxe5 fxe5 4.Qh5+ Ke7 5.Qxe5+ Kf7 6.Bc4+ d5 7.Bxd5+ Kg6 8.Qg3+ Kh5 9.Bf7+ g6 10.h3 Qf6 11.Nf3 Be7 12.Qg4+ Bxg4 13.hxg4+ Kxg4 14.Nh2+ Kh4 15.Nf1+ Kg4 16.Be6+ Qxe6 17.f3# 1–0

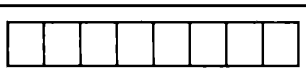
(52) Steinitz,William - Rock [C52]
London, 1863

1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Ba5 6.d4 exd4 7.0-0 Nf6 8.Ba3 Bb6 9.Qb3 d5 10.exd5 Na5 11.Re1+ Be6 12.dxe6 Nxb3 13.exf7+ Kd7 14.Be6+ Kc6 15.Ne5+ Kb5 16.Bc4+ Ka5 17.Bb4+ Ka4 18.axb3# 1-0

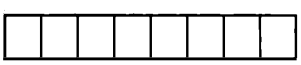
(53) Steinitz,William - Gray [C52]
Great Britain, 1872

1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Ba5 6.d4 exd4 7.0-0 dxc3 8.Qb3 Qe7 9.Nxc3 Bxc3 10.Qxc3 f6 11.Ba3 d6 12.Bd5 Bd7 13.Rfe1 0-0-0 14.Rab1 Be6 15.Rxb7 Kxb7 16.Qxc6+ Kc8 17.Qa6+ Kd7 18.Bc6# 1-0

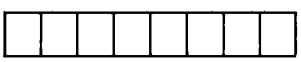
(54) Reiner - Steinitz,William [C44]
Vienna, 1860

1.e4 e5 2.Nf3 Nc6 3.d4 exd4 4.Bc4 Bc5 5.0-0 d6 6.c3 Bg4 7.Qb3 Bxf3 8.Bxf7+ Kf8 9.Bxg8 Rxg8 10.gxf3 g5 11.Qe6 Ne5 12.Qf5+ Kg7 13.Kh1 Kh8 14.Rg1 g4 15.f4 Nf3 16.Rxg4 Qh4 17.Rg2 Qxh2+ 18.Rxh2 Rg1# 0-1

(55) NN - Greco,Gioacchino [C30]
Europe, 1620

1.e4 e5 2.f4 f5 3.exf5 Qh4+ 4.g3 Qe7 5.Qh5+ Kd8 6.fxe5 Qxe5+ 7.Be2 Nf6 8.Qf3 d5 9.g4 h5 10.h3 hxg4 11.hxg4 Rxh1 12.Qxh1 Qg3+ 13.Kd1 Nxg4 14.Qxd5+ Bd7 15.Nf3 Nf2+ 16.Ke1 Nd3+ 17.Kd1 Qe1+ 18.Nxe1 Nf2# 0-1

(56) NN - Greco,Gioacchino [C37]
Europe, 1620

1.e4 e5 2.f4 exf4 3.Nf3 g5 4.Bc4 g4 5.Ne5 Nh6 6.Nxg4 Nxg4 7.Qxg4 d5 8.Qxf4 dxc4 9.Qe5+ Be6 10.Qxh8 Qh4+ 11.Kf1 Qf4+ 12.Kg1 Qxe4 13.h3 Bd5 14.Qg8 f5 15.Qg3 f4 16.Qf3 Qe1+ 17.Qf1 Bc5+ 18.Kh2 Qg3# 0-1

(57) Lasker,Ed - Thomas,G [A83]
London, 1912

1.d4 f5 2.e4 fxe4 3.Nc3 Nf6 4.Bg5 e6 5.Nxe4 Be7 6.Bxf6 Bxf6 7.Nf3 0-0 8.Bd3 b6 9.Ne5 Bb7 10.Qh5 Qe7 11.Qxh7+!! Kxh7 12.Nxf6+ Kh6 13.Neg4+ Kg5 14.h4+ Kf4 15.g3+ Kf3 16.Be2+ Kg2 17.Rh2+ Kg1 18.Kd2# 1-0

(58) Greco,Gioacchino - NN [C33]
Europe, 1620

1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 Bc5 5.d4 Bb6 6.Nf3 Qe7 7.Bxf4 Qxe4 8.Bxf7+ Kf8 9.Bg3 Nh6 10.Nc3 Qe7 11.Bb3 c6 12.Qd3 d5 13.Re1 Qf7 14.Bd6+ Kg8 15.Re7 Qf6 16.Nxd5 Qxd6 17.Nf6+ Kf8 18.Re8# 1-0

(59) Greco,Gioacchino - NN [C34]
Europe, 1620

1.e4 e5 2.f4 exf4 3.Nf3 Ne7 4.h4 h5 5.Bc4 Ng6 6.Ng5 Ne5 7.Bb3 f6 8.Nh3 Ng6 9.d4 Nxh4 10.Nxf4 g5 11.Rxh4 gxh4 12.Ng6 Rh7 13.Bg8 Rg7 14.Qxh5 Rxg8 15.Ne5+ Ke7 16.Qf7+ Kd6 17.Nc4+ Kc6 18.Qd5# 1-0

(60) Greco,Gioacchino - NN [C54]
Europe, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Nf6 5.d4 exd4 6.cxd4 Bb4+ 7.Bd2 Nxe4 8.Bxb4 Nxb4 9.Bxf7+ Kxf7 10.Qb3+ d5 11.Ne5+ Kg8 12.Qxb4 Qf6 13.0–0 c5 14.Qb5 b6 15.Qe8+ Qf8 16.Qc6 Ba6 17.Qxd5+ Qf7 18.Qxf7# 1–0

(61) Greco,Gioacchino - NN [C34]
Europe, 1620
1.e4 e5 2.f4 exf4 3.Nf3 Ne7 4.h4 h5 5.Bc4 Ng6 6.Ng5 Ne5 7.Bb3 f6 8.Nh3 g5 9.hxg5 fxg5 10.d4 Nf7 11.g3 fxg3 12.Bxf7+ Kxf7 13.Nxg5+ Ke8 14.Rxh5 Rxh5 15.Qxh5+ Ke7 16.Qf7+ Kd6 17.Qd5+ Ke7 18.Qe5# 1–0

(62) Capablanca,Jose Raul - Delmonte,E [B22]
Havana, 1901
1.e4 c5 2.d4 cxd4 3.Nf3 e5 4.c3 Nc6 5.cxd4 Bb4+ 6.Bd2 Qe7 7.d5 Nd8 8.Bd3 Bxd2+ 9.Nbxd2 d6 10.Rc1 a6 11.Nc4 Bd7 12.Nb6 Rb8 13.Qc2 Bg4 14.h3 Bxf3 15.Qa4+ Nc6 16.dxc6 Qc7 17.cxb7+ Kf8 18.Rxc7 1–0

(63) Alekhine,Alexander - Ledr [C27]
Bern, 1922
1.e4 e5 2.Nc3 Nf6 3.Bc4 Nxe4 4.Qh5 Nd6 5.Qxe5+ Qe7 6.Qxe7+ Bxe7 7.d3 Nxc4 8.dxc4 c6 9.Bf4 0–0 10.0–0–0 b6 11.Nf3 h6 12.Rhe1 Bb4 13.Re3 Bxc3 14.Rxc3 Na6 15.Re3 Nc5 16.Bd6 Rd8 17.Be7 Re8 18.Bxc5 1–0

(64) Alekhine,Alexander - Feldt [C11]
Odessa, 1916
1.e4 e6 2.d4 d5 3.Nc3 Nf6 4.exd5 Nxd5 5.Ne4 f5 6.Ng5 Be7 7.N5f3 c6 8.Ne5 0–0 9.Ngf3 b6 10.Bd3 Bb7 11.0–0 Re8 12.c4 Nf6 13.Bf4 Nbd7 14.Qe2 c5 15.Nf7 Kxf7 16.Qxe6+ Kg6 17.g4 Be4 18.Nh4# 1–0

(65) Tal,Mihail - Pigit [B62]
Soviet Union, 1953
1.e4 c5 2.Nf3 Nc6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 d6 6.Bg5 e6 7.Nxc6 bxc6 8.e5 Qa5 9.Bb5 cxb5 10.exf6 b4 11.Qf3 Qe5+ 12.Ne4 d5 13.Rd1 Ba6 14.Rd4 dxe4 15.Rxe4 Qxg5 16.Rxe6+ fxe6 17.Qxa8+ Kf7 18.Qxa7+ Kxf6 19.Qxa6 Qc1+ 0–1

(66) Petrosian,Tigran V - Tolush,Alexander V [D35]
URS-ch18 Moscow (2), 1950
1.Nf3 Nf6 2.c4 e6 3.Nc3 d5 4.d4 c6 5.cxd5 exd5 6.Qc2 Bd6 7.Bg5 0–0 8.e3 Bg4 9.Ne5 Bh5 10.f4 Qa5 11.Bd3 h6 12.Bxf6 gxf6 13.g4 fxe5 14.fxe5 Be7 15.0–0–0 Bg5 16.gxh5 Kh8 17.Qf2 f5 18.h4 Be7 19.Qf4 1–0

(67) Greco,Gioacchino - NN [C54]
Europe, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Nf6 5.d4 exd4 6.cxd4 Bb4+ 7.Nc3 Nxe4 8.0–0 Nxc3 9.bxc3 Bxc3 10.Qb3 Bxd4 11.Bxf7+ Kf8 12.Bg5 Bf6 13.Rae1 Ne7 14.Bh5 Ng6 15.Ne5 Nxe5 16.Rxe5 g6 17.Bh6+ Bg7 18.Rf5+ gxf5 19.Qf7# 1–0

(68) Greco,Gioacchino - NN [C54]
Rome, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Nf6 5.d4 exd4 6.cxd4 Bb4+ 7.Nc3 Nxe4 8.0-0 Bxc3 9.d5 Ne5 10.bxc3 Nxc4 11.Qd4 Ncd6 12.Qxg7 Qf6 13.Qxf6 Nxf6 14.Re1+ Kd8 15.Bg5 Nde8 16.Rxe8+ Kxe8 17.Re1+ Kf8 18.Bh6+ Kg8 19.Re5 1-0

(69) Greco,Gioacchino - NN [C33]
Europe, 1620
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 Bc5 5.d4 Bb6 6.Nf3 Qe7 7.Bxf4 Qxe4 8.Bxf7+ Kf8 9.Bg3 Nh6 10.Nc3 Qe7 11.Bb3 c6 12.Qd3 d5 13.Re1 Qf6 14.Bh4 Qg6 15.Be7+ Kg8 16.Qxg6 hxg6 17.Nxd5 cxd5 18.Bxd5+ Kh7 19.Ng5# 1-0

(70) Fischer,Robert James - Fuller,John A [C67]
Western Open Championship Bay City (1), 1963
1.e4 e5 2.Nf3 Nc6 3.Bb5 Nf6 4.0-0 Nxe4 5.d4 Nd6 6.Bg5 Be7 7.Bxe7 Qxe7 8.Bxc6 dxc6 9.dxe5 Nf5 10.Nc3 Be6 11.Qd2 Rd8 12.Qf4 0-0 13.Ne4 h6 14.h4 Nd4 15.Nxd4 Rxd4 16.Nf6+ Qxf6 17.Qxd4 Rd8 18.Qe4 Bd5 19.Qxd5 1-0

(71) Coria,Valentin F - Capablanca,Jose Raul [C49]
Buenos Aires, 23.08.1914
1.e4 e5 2.Nf3 Nc6 3.Nc3 Nf6 4.Bb5 Bb4 5.0-0 0-0 6.d3 d6 7.Bg5 Bxc3 8.bxc3 Qe7 9.Nd2 h6 10.Bh4 Nd8 11.d4 Ne6 12.dxe5 dxe5 13.Bd3 Nf4 14.Nc4 Rd8 15.Bxf6 Qxf6 16.Qd2 Bh3 17.Ne3 Bxg2 18.Nf5 Bxe4 19.Ng3 Nh3# 0-1

(72) Capablanca,Jose Raul - Masyutin [A83]
Kiev, 02.03.1914
1.d4 f5 2.e4 fxe4 3.Nc3 Nf6 4.Bg5 c6 5.f3 exf3 6.Nxf3 e6 7.Bd3 d5 8.0-0 Nbd7 9.Ne5 Be7 10.Bxf6 Bxf6 11.Qh5+ Ke7 12.Bxh7 Nf8 13.Qf7+ Kd6 14.Nc4+ dxc4 15.Ne4+ Kd5 16.Rf5+ Kxe4 17.Re1+ Kxd4 18.c3+ Kd3 19.Rd5# 1-0

(73) Anderssen - Lange [C61]
Breslau, 1859
1.e4 e5 2.Nf3 Nc6 3.Bb5 Nd4 4.Nxd4 exd4 5.Bc4 Nf6 6.e5 d5 7.Bb3 Bg4 8.f3 Ne4 9.0-0 9...d3 10.fxg4?? Bc5+ 11.Kh1 Ng3+ 12.hxg3 Qg5 13.Rf5 h5 14.gxh5 Qxf5 15.g4 Rxh5+ 16.gxh5 Qe4 17.Qf3 Qh4+ 18.Qh3 Qe1+ 19.Kh2 0-1

(74) Alekhine,Alexander - Mikulka,Rudolf [C34]
Olomouc, 1925
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.d4 h6 5.Bc4 Bg7 6.Nc3 Nc6 7.Nd5 d6 8.c3 Nge7 9.0-0 Nxd5 10.Bxd5 Ne7 11.Bb3 Ng6 12.g3 fxg3 13.Nxg5 0-0 14.Qh5 gxh2+ 15.Kh1 hxg5 16.Qxg6 Qe8 17.Bxg5 Be6 18.Rxf7 Bxf7 19.Bf6 1-0

(75) Von Heydebrand und der L,Tassilo - Anderssen,Adolf [B44]
Breslau, 1846
1.e4 c5 2.d4 cxd4 3.Nf3 Nc6 4.Bc4 e6 5.Nxd4 Bc5 6.Nf3 Nge7 7.Nc3 0-0 8.a3 Ng6 9.0-0 f5 10.exf5 Rxf5 11.Bd3 Rh5 12.g4 Rh3 13.Kg2 Rxf3 14.Kxf3 Qh4 15.Kg2 Nce5 16.h3 b6 17.Bxg6 hxg6 18.Bf4 Bb7+ 19.f3 Nxf3 20.Rxf3 Qf2+ 0-1

(76) Tal,Mihail (2625) - Tringov,Georgi P (2460) [B96]
Munich (3), 1958
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 a6 6.Bg5 e6 7.f4 h6 8.Bh4 Qb6 9.Nb3 Qe3+ 10.Be2 Qxf4 11.Bg3 Qe3 12.Bxd6 Nc6 13.Rf1 Nxe4 14.Nxe4 Qxe4 15.Bxf8 Rxf8 16.Kf2 Bd7 17.Qxd7+ Kxd7 18.Nc5+ Ke7 19.Nxe4 f5 20.Nc5 1-0

(77) Tal,Mihail (2625) - Timman,Jan H (2480) [B07]
Skopje (3), 29.09.1972
1.Nf3 g6 2.e4 d6 3.d4 Nf6 4.Nbd2 Bg7 5.Bc4 0-0 6.Qe2 c6 7.Bb3 Bg4 8.e5 dxe5 9.dxe5 Nd5 10.0-0 Nd7 11.h3 Bf5 12.Re1 Qc7 13.Nf1 Rad8 14.Ng3 Be6 15.Qe4 Rfe8 16.Qh4 f6 17.Bh6 Nxe5 18.Rxe5 fxe5 19.Ng5 Bf6 20.Nxe6 1-0

(78) Steinitz,William - Wilson,J [C39]
London, 1862
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.h4 g4 5.Ne5 Nf6 6.Bc4 d5 7.exd5 Bd6 8.d4 Nh5 9.Bb5+ Kf8 10.0-0 Qxh4 11.Bxf4 g3 12.Bh6+ Kg8 13.Rf3 Qh2+ 14.Kf1 Qh1+ 15.Ke2 Qxg2+ 16.Kd3 f6 17.Bc4 fxe5 18.Rf8+ Bxf8 19.d6+ Be6 20.Bxe6# 1-0

(79) Steinitz,William - Von Minckwitz,Johannes [C25]
Baden-Baden (12), 1870
1.e4 e5 2.Nc3 Nc6 3.f4 exf4 4.d4 Qh4+ 5.Ke2 b6 6.Nb5 Ba6 7.a4 Qh5+ 8.Nf3 Bxb5+ 9.axb5 Qxb5+ 10.Kf2 Qh5 11.Bxf4 Nf6 12.e5 Nd5 13.Bg3 Qh6 14.Qe2 Be7 15.Qe4 Qe6 16.Bc4 Nf6 17.Qe2 Ng4+ 18.Kf1 Qxc4 19.Qxc4 Ne3+ 20.Ke2 Nxc4 0-1

(80) Shirov,Alexei (2710) - Anand,Viswanathan (2770) [B65]
Monte Carlo (5), 1998
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 Nc6 6.Bg5 e6 7.Qd2 Be7 8.0-0-0 Nxd4 9.Qxd4 0-0 10.f4 Qa5 11.Kb1 Rd8 12.h4 Bd7 13.Bd3 h6 14.e5 dxe5 15.fxe5 Bc6 16.Qe3 Rxd3 17.Rxd3 hxg5 18.hxg5 Bxg2 19.gxf6 Bxh1 20.Qg1 1-0

(81) Portisch,Lajos (2600) - Karpov,Anatoly (2775) [E12]
Biel (8), 1996
1.d4 Nf6 2.c4 e6 3.Nf3 b6 4.a3 Bb7 5.Nc3 d5 6.cxd5 Nxd5 7.Qc2 Nxc3 8.Qxc3 Nd7 9.Bg5 Be7 10.Bxe7 Kxe7 11.e3 Rc8 12.Be2 c5 13.dxc5 Rxc5 14.Qxg7 Rg8 15.Qxh7 Rxg2 16.Qh4+ Nf6 17.Rd1 Qc7 18.Nd4 a5 19.Nb5 Rxb5 20.Bxb5 Rg4 0-1

(82) Morphy,Paul - NN [C33]
New Orleans, 1856
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 g5 5.Nc3 Bg7 6.d4 Nc6 7.Nf3 Qh5 8.Nd5 Kd8 9.c3 Nf6 10.Nxf6 Bxf6 11.e5 Bg7 12.h4 f6 13.Kg1 g4 14.Nh2 fxe5 15.Nxg4 exd4 16.Bxf4 Rf8 17.Bg5+ Ne7 18.Qe2 Re8 19.Ne5 Qxe2 20.Nf7# 1-0

(83) Kieseritzky,Lionel - Anderssen,Adolf [B20]
London (1.1), 1851
1.e4 c5 2.b3 Nc6 3.Bb2 a6 4.a4 e6 5.Nf3 d6 6.Nc3 Nf6 7.Be2 Be7 8.0-0 0-0 9.d4 cxd4 10.Nxd4 Qb6 11.Nxc6 bxc6 12.a5 Qc7 13.f4 Ne8 14.Bd3 f5 15.exf5 exf5 16.Qh5 Nf6 17.Qh3 Ng4 18.Rf3 Qa7+ 19.Kf1 Rf6 20.Rg3 Qf2# 0-1

(84) Kasparov,Garry (2815) - Brown,Steve [C55]
London, 1998
1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.d3 d6 5.Ng5 Be6 6.Nxe6 fxe6 7.Bxe6 Qe7 8.Bh3 a6 9.0-0 Qf7 10.Nc3 Ne7 11.f4 g6 12.fxe5 dxe5 13.Bg5 Bg7 14.d4 exd4 15.e5 dxc3 16.exf6 cxb2 17.Qd7+ Kf8 18.fxe7+ Kg8 19.Be6 bxa1Q 20.Bxf7# 1-0

(85) Kasparov,A - Kasparov,Garry (2640) [A34]
Azebaijan, 1982
1.c4 Nf6 2.Nc3 c5 3.g3 e6 4.Bg2 d5 5.cxd5 exd5 6.Qb3 Nc6 7.Nxd5 Nd4 8.Nxf6+ Qxf6 9.Qd1 Bf5 10.d3 c4 11.e3 Bxd3 12.exd4 Bb4+ 13.Bd2 0-0 14.Bxb4 Rfe8+ 15.Ne2 Rxe2+ 16.Qxe2 Bxe2 17.Kxe2 Qxd4 18.Rad1 Qxb2+ 19.Bd2 c3 20.Kf1 cxd2 0-1

(86) Karpov,Anatoly (2735) - Topalov,Veselin (2740) [A80]
Wijk aan Zee (7), 19.01.1998
1.Nf3 f5 2.d4 Nf6 3.Bg5 e6 4.Nbd2 Be7 5.Bxf6 Bxf6 6.e4 0-0 7.Bd3 g6 8.Qe2 Bg7 9.c3 Nc6 10.0-0-0 d5 11.e5 b6 12.h4 h6 13.Rdg1 Ne7 14.g4 f4 15.h5 g5 16.Nxg5 hxg5 17.h6 Bh8 18.Nf3 c5 19.Nxg5 cxd4 20.Bh7# 1-0

(87) Karpov,Anatoly (2679) - Koubidi,Basia [C65]
Rethymno (1), 2001
1.e4 e5 2.Nf3 Nc6 3.Bb5 Nf6 4.0-0 Bc5 5.c3 Bb6 6.d4 exd4 7.cxd4 h6 8.d5 Ne7 9.Nc3 0-0 10.e5 Nfxd5 11.Nxd5 Nxd5 12.Qxd5 c6 13.Qd3 cxb5 14.Bd2 a6 15.Bb4 Re8 16.Bd6 Bc7 17.Rfe1 Bxd6 18.exd6 Rxe1+ 19.Rxe1 Qf6 20.Re8# 1-0

(88) Ivanov,Alexander (2545) - Karpov,Anatoly (2715) [B17]
Moscow, 1992
1.e4 c6 2.d4 d5 3.Nd2 dxe4 4.Nxe4 Nd7 5.Ng5 Ngf6 6.Bc4 e6 7.Qe2 Nb6 8.Bd3 h6 9.N5f3 c5 10.dxc5 Bxc5 11.Bd2 Qc7 12.0-0-0 0-0 13.Ne5 Bd7 14.Ngf3 Rfc8 15.g4 Be7 16.g5 hxg5 17.Nxg5 Bb5 18.Bf4 Bxd3 19.Rxd3 Nfd5 20.Rf3 Nxf4 0-1

(89) Greco,Gioacchino - NN [C33]
Rome, 1620
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 d6 5.Nf3 Bg4 6.d4 Qh6 7.g3 g5 8.h4 f6 9.e5 dxe5 10.dxe5 fxe5 11.Qd5 Bxf3 12.Qxf3 c6 13.hxg5 Qxg5 14.gxf4 exf4 15.Bxf4 Qf6 16.Nc3 Bh6 17.Re1+ Kf8 18.Bxh6+ Nxh6 19.Qxf6+ Nf7 20.Qxf7# 1-0

(90) Greco,Gioacchino - NN [C53]
Europe, 1620
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Qe7 5.0-0 d6 6.d4 Bb6 7.Bg5 f6 8.Bh4 g5 9.Nxg5 fxg5 10.Qh5+ Kd8 11.Bxg5 Nf6 12.Qh6 Rf8 13.f4 exd4 14.e5 dxc3+ 15.Kh1 cxb2 16.exf6 bxa1Q 17.fxe7+ Nxe7 18.Qxf8+ Kd7 19.Bb5+ Nc6 20.Qe7# 1-0

(91) Euwe,Max - Wiersma,Eelke [C45]
Amsterdam, 1920
1.e4 e5 2.Nf3 Nc6 3.d4 exd4 4.Bc4 d6 5.Nxd4 Nxd4 6.Qxd4 Nf6 7.0-0 Be7 8.b3 0-0 9.Bb2 Ne8 10.f4 Bf6 11.e5 dxe5 12.fxe5 Qxd4+ 13.Bxd4 Be7 14.Nc3 c5 15.Nd5 cxd4 16.Nxe7+ Kh8 17.Bxf7 Nc7 18.Rf4 Be6 19.Ng6+ hxg6 20.Rh4# 1-0

(92) Bertok,Mario - Tal,Mihail [A79]
Bled (6), 10.09.1961
1.d4 Nf6 2.c4 e6 3.Nf3 c5 4.d5 exd5 5.cxd5 g6 6.Nc3 Bg7 7.e4 d6 8.Be2 0-0 9.0-0 Re8 10.Nd2 Na6 11.f3 Nd7 12.Nc4 Ne5 13.Bf4 Nxc4 14.Bxc4 Nc7 15.Qd2 a6 16.a4 Rb8 17.a5 b5 18.axb6 Rxb6 19.Ra5 Rb4 20.Ra4 Bxc3 0-1

(93) Alekhine,Alexander - Cruz [C43]
Lisbon, 1941
1.e4 e5 2.Nf3 Nf6 3.d4 exd4 4.e5 Nd5 5.Qxd4 Nb4 6.Na3 N4c6 7.Qf4 Be7 8.Bd3 0-0 9.h4 d6 10.Qe4 g6 11.Bh6 Re8 12.0-0-0 dxe5 13.Bc4 Bd6 14.Ng5 Re7 15.g4 Nd7 16.h5 Nf6 17.Nxf7 Rxf7 18.hxg6 Nxe4 19.Bxf7+ Kh8 20.g7# 1-0

(94) Winawer,Szymon - Steinitz,William [C22]
Nuremberg, 1896
1.e4 e5 2.d4 exd4 3.Qxd4 Nc6 4.Qe3 Nf6 5.Nc3 Bb4 6.Bd2 0-0 7.0-0-0 Re8 8.Bc4 Bxc3 9.Bxc3 Nxe4 10.Qf4 Nf6 11.Nf3 d6 12.Ng5 Be6 13.Bd3 h6 14.h4 Nd5 15.Bh7+ Kh8 16.Rxd5 Bxd5 17.Be4 f6 18.Bxd5 fxg5 19.hxg5 Ne5 20.g6 Nxg6 21.Qxh6# 1-0

(95) Smyslov,Vassily (2620) - Barcza,Gedeon [C65]
Helsinki (1), 1952
1.e4 e5 2.Nf3 Nc6 3.Bb5 Bc5 4.c3 Nf6 5.d4 exd4 6.e5 Nd5 7.0-0 0-0 8.cxd4 Bb6 9.Bc4 Nce7 10.Bg5 Qe8 11.Qb3 c6 12.Nbd2 h6 13.Bxe7 Nxe7 14.Ne4 d5 15.exd6 Nf5 16.Rfe1 Qd8 17.Ne5 Nxd6 18.Nxd6 Qxd6 19.Bxf7+ Rxf7 20.Qxf7+ Kh7 21.Nc4 1-0

(96) Morphy,Paul - Anderssen,Adolf [C65]
Paris (3), 1858
1.e4 e5 2.Nf3 Nc6 3.Bb5 Nf6 4.d4 Nxd4 5.Nxd4 exd4 6.e5 c6 7.0-0 cxb5 8.Bg5 Be7 9.exf6 Bxf6 10.Re1+ Kf8 11.Bxf6 Qxf6 12.c3 d5 13.cxd4 Be6 14.Nc3 a6 15.Re5 Rd8 16.Qb3 Qe7 17.Rae1 g5 18.Qd1 Qf6 19.R1e3 Rg8 20.Rxe6 fxe6 21.Rf3 1-0

(97) Lasker,Emanuel - Popiel,I [C26]
Berlin, 1889
1.e4 e5 2.Nc3 Nf6 3.g3 Nc6 4.Bg2 Bc5 5.Nge2 d6 6.h3 Be6 7.Nd5 Bxd5 8.exd5 Ne7 9.c4 Qd7 10.d4 exd4 11.Nxd4 0-0 12.0-0 Nf5 13.Nxf5 Qxf5 14.Bd2 Ne4 15.Kh2 Nxf2 16.Qb3 Qh5 17.Qxb7 Rab8 18.Qxc7 Rxb2 19.Bc3 Qxh3+ 20.Kg1 Qh1+ 21.Bxh1 Nh3# 0-1

(98) Lasker,Emanuel - NN [B41]
Switzerland, 1898
1.e4 c5 2.Nf3 e6 3.d4 cxd4 4.Nxd4 a6 5.Be2 d5 6.exd5 Qxd5 7.0-0 Bc5 8.Be3 Nf6 9.Nc3 Qd6 10.Na4 Ba7 11.Nb5 Qxd1 12.Nc7+ Kd7 13.Rfxd1+ Kxc7 14.Bf4+ Kc6 15.Rd6+ Kc7 16.Rad1 e5 17.Bxe5 Bxf2+ 18.Kf1 Bd4 19.R1xd4 Bd7 20.Rxd7+ Kc6 21.Rc7# 1-0

(99) Karpov,Anatoly (2715) - Marty,Damien [D61]
Zuerich, 1988
1.d4 Nf6 2.c4 e6 3.Nf3 c6 4.Bg5 Be7 5.Nc3 0-0 6.e3 d5 7.Qc2 Nbd7 8.0-0-0 h6 9.h4 b6 10.Bxf6 Nxf6 11.Ne5 Qc7 12.g4 Nd7 13.f4 Nxe5 14.dxe5 f6 15.exf6 Bxf6 16.g5 Be7 17.gxh6 Bf6 18.Rg1 Qf7 19.Bd3 Rd8 20.hxg7 d4 21.Bh7# 1-0

(100) Juhnke,Juergen - Karpov,Anatoly [C84]
Stockholm (6), 1969
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.d4 exd4 6.0-0 Be7 7.e5 Ne4 8.Nxd4 0-0 9.Nf5 d5 10.Bxc6 bxc6 11.Nxe7+ Qxe7 12.Re1 Re8 13.f3 Nd6 14.b3 Nf5 15.Ba3 Qg5 16.Bb2 Nh4 17.Qe2 f6 18.Qf2 Bh3 19.g4 fxe5 20.Nd2 Qxd2 21.Qxd2 Nxf3+ 0-1

(101) Dufresne,Jean - Anderssen,Adolf [C56]
Berlin, 1851
1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.d4 exd4 5.e5 d5 6.Bb5 Ne4 7.0-0 Bc5 8.b4 Bb6 9.Nxd4 Bd7 10.Bxc6 bxc6 11.f4 Bg4 12.Qd3 Be2 13.Qe3 Bxf1 14.Kxf1 Qh4 15.Bb2 Qxh2 16.Nd2 Qh1+ 17.Ke2 Qxg2+ 18.Kd3 Nxd2 19.Qxd2 Qe4+ 20.Kc3 c5 21.bxc5 Ba5+ 0-1

(102) Botvinnik,Mikhail - Lasker,Emanuel [E07]
Moscow, 1936
1.Nf3 d5 2.c4 e6 3.g3 Nf6 4.Bg2 Be7 5.0-0 0-0 6.d4 Nbd7 7.Nc3 dxc4 8.e4 c6 9.a4 a5 10.Qe2 Nb6 11.Rd1 Bb4 12.Ne5 Qe7 13.Be3 Bd7 14.Nxc4 Nxc4 15.Qxc4 b5 16.Qe2 Rab8 17.axb5 cxb5 18.e5 Ne8 19.d5 exd5 20.Nxd5 Qxe5 21.Nxb4 1-0

(103) Alekhine,Alexander - Stephan,Anna [D06]
Czechoslovakia, 1925
1.d4 d5 2.c4 Nf6 3.cxd5 Nxd5 4.e4 Nb6 5.Nc3 e5 6.d5 Bb4 7.Bd3 0-0 8.Nge2 c6 9.0-0 cxd5 10.Nxd5 Nxd5 11.exd5 Nd7 12.f4 exf4 13.Nxf4 Qc7 14.Be3 Qe5 15.Rf3 Bc5 16.Bxc5 Nxc5 17.Qd2 f5 18.Bc4 Ne4 19.d6+ Kh8 20.Ng6+ hxg6 21.Rh3# 1-0

(104) Alekhine,Alexander - Russian Tennis Club [D52]
Paris, 1932
1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Bg5 Nbd7 5.e3 c6 6.Nf3 Bb4 7.Bd3 Qa5 8.0-0 dxc4 9.Bxc4 Bxc3 10.bxc3 Ne4 11.Bh4 Qxc3 12.Rc1 Qa5 13.Qd3 Nef6 14.e4 Qh5 15.e5 Nd5 16.Bxd5 exd5 17.Qa3 c5 18.Rxc5 0-0 19.Rxd5 Nb6 20.Qxf8+ Kxf8 21.Rd8# 1-0

(105) Tal,Mihail - Larsen,B (2620) [B63]
Montreal, 1979
1.e4 c5 2.Nf3 Nc6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 d6 6.Bg5 e6 7.Qd2 Be7 8.0-0-0 a6 9.f4 Qc7 10.Be2 Nxd4 11.Qxd4 b5 12.e5 dxe5 13.fxe5 Nd5 14.Bxe7 Nxc3 15.Bf3 Nxd1 16.Bd6 Qc4 17.Qb6 Nf2 18.Bc6+ Bd7 19.Bxd7+ Kxd7 20.Qb7+ Kd8 21.Qxa8+ Qc8 22.Qa7 1-0

(106) Spassky,Boris V - Van Oosterom,Joop [E85]
Antwerp (4), 1955
1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.f3 0-0 6.Be3 e5 7.Nge2 Nc6 8.Qd2 Nd7 9.0-0-0 a6 10.d5 Na7 11.g4 b5 12.Ng3 bxc4 13.h4 f6 14.h5 Qe7 15.hxg6 hxg6 16.Qh2 Kf7 17.Nf5 gxf5 18.Qh5+ Kg8 19.gxf5 Rf7 20.Be2 Nc5 21.Rdg1 Qd7 22.Qh8# 1-0

(107) Solokovsky - Lasker,Emanuel [B32]
Moscow, 1899
1.e4 c5 2.Nf3 Nc6 3.d4 cxd4 4.Nxd4 e5 5.Nxc6 bxc6 6.Bc4 Nf6 7.Qe2 Qc7 8.Nc3 Rb8 9.0-0 Be7 10.b3 0-0 11.Bb2 Bc5 12.Na4 Bb6 13.Nxb6 axb6 14.a4 d6 15.h3 Re8 16.Rad1 Nxe4 17.Qxe4 d5 18.Bxd5 cxd5 19.Qxd5 Qxc2 20.Qxe5 Rxe5 21.Rd8+ Re8 22.Rxe8# 1-0

(108) Philidor,Francois Andre Dani - Cotter
London, 1789
1.e4 e5 2.f4 d5 3.Nf3 exf4 4.exd5 Qxd5 5.Nc3 Qe6+ 6.Kf2 Be7 7.d4 Nf6 8.Bxf4 Ne4+ 9.Nxe4 Qxe4 10.Bxc7 Nc6 11.Bd3 Qe6 12.Re1 Qxa2 13.Bb5 Bd7 14.d5 Qxb2 15.dxc6 bxc6 16.Bxc6 Bxc6 17.Rxe7+ Kxe7 18.Qd6+ Ke8 19.Qxc6+ Ke7 20.Bd6+ Kd8 21.Qc7+ Ke8 22.Qe7# 1-0

(109) Glucksberg - Najdorf [A85]
Warsaw, 1935
1.d4 f5 2.c4 Nf6 3.Nc3 e6 4.Nf3 d5 5.e3 c6 6.Bd3 Bd6 7.0-0 0-0 8.Ne2 Nbd7 9.Ng5 Bxh2+ 10.Kh1 Ng4 11.f4 Qe8 12.g3 Qh5 13.Kg2 Bg1 14.Nxg1 Qh2+ 15.Kf3 e5 16.dxe5 Ndxe5+ 17.fxe5 Nxe5+ 18.Kf4 Ng6+ 19.Kf3 f4 20.exf4 Bg4+ 21.Kxg4 Ne5+ 22.fxe5 h5# 0-1

(110) Gerasimov - Smyslov,Vassily [D05]
Moscow, 1935
1.d4 d5 2.Nf3 Nf6 3.e3 e6 4.Bd3 c5 5.b3 Nc6 6.Bb2 Bd6 7.0-0 Qc7 8.a3 b6 9.c4 Bb7 10.Nc3 a6 11.Re1 cxd4 12.exd4 0-0 13.Na4 Bf4 14.Ne5 dxc4 15.bxc4 Nxe5 16.dxe5 Qc6 17.Bf1 Rfd8 18.Qb3 Ng4 19.h3 Rd3 20.Qxb6 Rxh3 21.Bd4 Bh2+ 22.Kh1 Bxe5+ 0-1

(111) Euwe,Max - Von Hartingsvelt,HV [C45]
Amsterdam, 1920
1.e4 e5 2.Nf3 Nc6 3.Nc3 d6 4.d4 exd4 5.Nxd4 Nxd4 6.Qxd4 Nf6 7.b3 g6 8.Bg5 Bg7 9.e5 dxe5 10.Qxd8+ Kxd8 11.Nd5 Kd7 12.Nxf6+ Ke6 13.Bc4+ Kf5 14.h4 Bxf6 15.g4+ Kxg4 16.Bxf6 Re8 17.0-0-0 Be6 18.Bd3 Bd5 19.Rdg1+ Kf4 20.Bg5+ Kf3 21.Rh3+ Kxf2 22.Be3# 1-0

(112) Euwe,Max - Reti,Richard [C56]
Amsterdam (1), 1920
1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.d4 exd4 5.0-0 Nxe4 6.Re1 d5 7.Bxd5 Qxd5 8.Nc3 Qa5 9.Nxd4 Nxd4 10.Qxd4 f5 11.Bg5 Qc5 12.Qd8+ Kf7 13.Nxe4 fxe4 14.Rad1 Bd6 15.Qxh8 Qxg5 16.f4 Qh4 17.Rxe4 Bh3 18.Qxa8 Bc5+ 19.Kh1 Bxg2+ 20.Kxg2 Qg4+ 21.Kf1 Qf3+ 22.Ke1 Qf2# 0-1

(113) Boleslavsky,Isaak - Smyslov,Vassily [D16]
Budapest (6), 1950
1.d4 d5 2.c4 c6 3.Nc3 Nf6 4.Nf3 dxc4 5.a4 c5 6.e4 cxd4 7.Qxd4 Qxd4 8.Nxd4 e6 9.Ndb5 Na6 10.Bxc4 Bc5 11.Bf4 Ke7 12.0-0 Bd7 13.e5 Nh5 14.Be3 Rhc8 15.Be2 g6 16.Ne4 Bxe3 17.fxe3 Rc2 18.Nbd6 Rf8 19.Bxa6 bxa6 20.g4 Ng7 21.Nf6 Bc6 22.Rfc1 1-0

(114) Thomason,J - Fischer,Robert James [E91]
USA, 1955
1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.Nf3 0-0 6.Bd3 Bg4 7.0-0 Nc6 8.Be3 Nd7 9.Be2 Bxf3 10.Bxf3 e5 11.d5 Ne7 12.Be2 f5 13.f4 h6 14.Bd3 Kh7 15.Qe2 fxe4 16.Nxe4 Nf5 17.Bd2 exf4 18.Bxf4 Ne5 19.Bc2 Nd4 20.Qd2 Nxc4 21.Qf2 Rxf4 22.Qxf4 Ne2+ 23.Kh1 Nxf4 0-1

(115) Spassky,Boris V - Portisch,Lajos [C10]
Reykjavik (10.2), 1957
1.e4 Nc6 2.d4 d5 3.Nc3 e6 4.Nf3 Nf6 5.Bg5 Be7 6.Bxf6 Bxf6 7.Bb5 0-0 8.0-0 g6 9.Re1 Bg7 10.Bxc6 bxc6 11.Na4 Rb8 12.e5 f5 13.exf6 Qxf6 14.b3 e5 15.dxe5 Qf4 16.Nd4 Bxe5 17.Rxe5 Qxe5 18.Nxc6 Qg5 19.Nxb8 Bh3 20.Qf1 Rf4 21.f3 Rd4 22.Re1 Rd2 23.Re2 1-0

(116) Rosanes,Jacob - Anderssen,Adolf [C39]
Breslau, 1863
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.h4 g4 5.Ne5 5...Nf6 6.Bc4 d5! 7.exd5 Bd6 8.d4 Nh5 9.Bb5+? c6! 10.dxc6 bxc6! 11.Nxc6 Nxc6 12.Bxc6+ Kf8! 13.Bxa8 Ng3 14.Rh2 14...Bf5 15.Bd5 Kg7 16.Nc3 Re8+ 17.Kf2 Qb6 18.Na4 Qa6 19.Nc3 Be5!! 20.a4 Qf1+ 21.Qxf1 Bxd4+ 22.Be3 Rxe3 23.Kg1 Re1# 0-1

(117) Morphy,Paul - Jefferson,BT [C52]
New York, 1859
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Bc5 6.0-0 d6 7.d4 Bb6 8.dxe5 dxe5 9.Qb3 Qf6 10.Bb5 Be6 11.Qa4 Nge7 12.Bg5 Qg6 13.Bxe7 Kxe7 14.Bxc6 bxc6 15.Nxe5 Qf6 16.Nxc6+ Kf8 17.e5 Qg5 18.h4 Qg4 19.Qa3+ Kg8 20.Ne7+ Kf8 21.Ng6+ Kg8 22.Qf8+ Rxf8 23.Ne7# 1-0

(118) Lehmann,Heinz - Spassky,Boris V [C63]
Vienna (2), 1957
1.e4 e5 2.Nf3 Nc6 3.Bb5 f5 4.Nc3 Nd4 5.Ba4 Nf6 6.0-0 Bc5 7.Nxe5 0-0 8.Nd3 fxe4 9.Nxc5 d5 10.Bb3 Kh8 11.Bxd5 Nxd5 12.N5xe4 Nb4 13.d3 Nbxc2 14.Bg5 Qd7 15.Rc1 Nb4 16.Qa4 Qxa4 17.Nxa4 Ne2+ 18.Kh1 Nxc1 19.Rxc1 Nxd3 20.Rxc7 Nxf2+ 21.Nxf2 Rxf2 22.Kg1 Re2 23.Bf4 Re4 0-1

(119) Kasparov,Garry (2775) - Letterman,David [B01]
New York, 20.10.1989
1.e4 d5 2.exd5 Qxd5 3.Nc3 Qe6+ 4.Be2 Nc6 5.d4 Qg6 6.Nf3 Qxg2 7.Rg1 Qh3 8.d5 Na5 9.Nb5 Qd7 10.Bf4 Nf6 11.Nxc7+ Kd8 12.Ne5 Qxc7 13.Nxf7+ Ke8 14.Bxc7 Kxf7 15.Bxa5 Bf5 16.Qd4 Bxc2 17.Rc1 Be4 18.Rc7 Rd8 19.d6 b6 20.Bc3 Bd5 21.Qe5 Be6 22.Qxf6+ gxf6 23.Bh5# 1-0

(113) Boleslavsky,Isaak - Smyslov,Vassily [D16]
Budapest (6), 1950
1.d4 d5 2.c4 c6 3.Nc3 Nf6 4.Nf3 dxc4 5.a4 c5 6.e4 cxd4 7.Qxd4 Qxd4 8.Nxd4 e6 9.Ndb5 Na6 10.Bxc4 Bc5 11.Bf4 Ke7 12.0-0 Bd7 13.e5 Nh5 14.Be3 Rhc8 15.Be2 g6 16.Ne4 Bxe3 17.fxe3 Rc2 18.Nbd6 Rf8 19.Bxa6 bxa6 20.g4 Ng7 21.Nf6 Bc6 22.Rfc1 1-0

(114) Thomason,J - Fischer,Robert James [E91]
USA, 1955
1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.Nf3 0-0 6.Bd3 Bg4 7.0-0 Nc6 8.Be3 Nd7 9.Be2 Bxf3 10.Bxf3 e5 11.d5 Ne7 12.Be2 f5 13.f4 h6 14.Bd3 Kh7 15.Qe2 fxe4 16.Nxe4 Nf5 17.Bd2 exf4 18.Bxf4 Ne5 19.Bc2 Nd4 20.Qd2 Nxc4 21.Qf2 Rxf4 22.Qxf4 Ne2+ 23.Kh1 Nxf4 0-1

(115) Spassky,Boris V - Portisch,Lajos [C10]
Reykjavik (10.2), 1957
1.e4 Nc6 2.d4 d5 3.Nc3 e6 4.Nf3 Nf6 5.Bg5 Be7 6.Bxf6 Bxf6 7.Bb5 0-0 8.0-0 g6 9.Re1 Bg7 10.Bxc6 bxc6 11.Na4 Rb8 12.e5 f5 13.exf6 Qxf6 14.b3 e5 15.dxe5 Qf4 16.Nd4 Bxe5 17.Rxe5 Qxe5 18.Nxc6 Qg5 19.Nxb8 Bh3 20.Qf1 Rf4 21.f3 Rd4 22.Re1 Rd2 23.Re2 1-0

(116) Rosanes,Jacob - Anderssen,Adolf [C39]
Breslau, 1863
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.h4 g4 5.Ne5 5...Nf6 6.Bc4 d5! 7.exd5 Bd6 8.d4 Nh5 9.Bb5+? c6! 10.dxc6 bxc6! 11.Nxc6 Nxc6 12.Bxc6+ Kf8! 13.Bxa8 Ng3 14.Rh2 14...Bf5 15.Bd5 Kg7 16.Nc3 Re8+ 17.Kf2 Qb6 18.Na4 Qa6 19.Nc3 Be5!! 20.a4 Qf1+ 21.Qxf1 Bxd4+ 22.Be3 Rxe3 23.Kg1 Re1# 0-1

(117) Morphy,Paul - Jefferson,BT [C52]
New York, 1859
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Bc5 6.0-0 d6 7.d4 Bb6 8.dxe5 dxe5 9.Qb3 Qf6 10.Bb5 Be6 11.Qa4 Nge7 12.Bg5 Qg6 13.Bxe7 Kxe7 14.Bxc6 bxc6 15.Nxe5 Qf6 16.Nxc6+ Kf8 17.e5 Qg5 18.h4 Qg4 19.Qa3+ Kg8 20.Ne7+ Kf8 21.Ng6+ Kg8 22.Qf8+ Rxf8 23.Ne7# 1-0

(118) Lehmann,Heinz - Spassky,Boris V [C63]
Vienna (2), 1957
1.e4 e5 2.Nf3 Nc6 3.Bb5 f5 4.Nc3 Nd4 5.Ba4 Nf6 6.0-0 Bc5 7.Nxe5 0-0 8.Nd3 fxe4 9.Nxc5 d5 10.Bb3 Kh8 11.Bxd5 Nxd5 12.N5xe4 Nb4 13.d3 Nbxc2 14.Bg5 Qd7 15.Rc1 Nb4 16.Qa4 Qxa4 17.Nxa4 Ne2+ 18.Kh1 Nxc1 19.Rxc1 Nxd3 20.Rxc7 Nxf2+ 21.Nxf2 Rxf2 22.Kg1 Re2 23.Bf4 Re4 0-1

(119) Kasparov,Garry (2775) - Letterman,David [B01]
New York, 20.10.1989
1.e4 d5 2.exd5 Qxd5 3.Nc3 Qe6+ 4.Be2 Nc6 5.d4 Qg6 6.Nf3 Qxg2 7.Rg1 Qh3 8.d5 Na5 9.Nb5 Qd7 10.Bf4 Nf6 11.Nxc7+ Kd8 12.Ne5 Qxc7 13.Nxf7+ Ke8 14.Bxc7 Kxf7 15.Bxa5 Bf5 16.Qd4 Bxc2 17.Rc1 Be4 18.Rc7 Rd8 19.d6 b6 20.Bc3 Bd5 21.Qe5 Be6 22.Qxf6+ gxf6 23.Bh5# 1-0

(120) Kasparov,Garry (2812) - Guillot,Blandine [C54]
Besancon, 23.08.1999
1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.d3 Bc5 5.c3 d6 6.Bb3 Bg4 7.h3 Bh5 8.Nbd2 0-0 9.Qe2 Qd7 10.g4 Bg6 11.Nf1 Rfe8 12.Ng3 Ne7 13.Bg5 h6 14.Bxf6 gxf6 15.0-0-0 Red8 16.Nh4 Bh7 17.Nh5 Qc6 18.Nxf6+ Kf8 19.Nxh7+ Kg7 20.g5 Kxh7 21.Qh5 Ng8 22.Qxf7+ Kh8 23.Ng6# 1-0

(121) Hamppe,Carl - Steinitz,William [C29]
Vienna, 1859
1.e4 e5 2.Nc3 Nf6 3.f4 d5 4.exd5 Nxd5 5.fxe5 Nxc3 6.bxc3 Qh4+ 7.Ke2 Bg4+ 8.Nf3 Nc6 9.d4 0-0-0 10.Bd2 Bxf3+ 11.gxf3 Nxe5 12.dxe5 Bc5 13.Qe1 Qc4+ 14.Kd1 Qxc3 15.Rb1 Qxf3+ 16.Qe2 Rxd2+ 17.Kxd2 Rd8+ 18.Kc1 Ba3+ 19.Rb2 Qc3 20.Bh3+ Kb8 21.Qb5 Qd2+ 22.Kb1 Qd1+ 23.Rxd1 Rxd1# 0-1

(122) Furman,Semen Abramovich - Spassky,Boris V [B38]
Moscow (18), 1957
1.Nf3 c5 2.c4 g6 3.e4 Bg7 4.d4 cxd4 5.Nxd4 Nc6 6.Be3 Nh6 7.Nc3 0-0 8.Be2 f5 9.exf5 Bxd4 10.Bxd4 Nxf5 11.Bc5 d6 12.Ba3 Nfd4 13.0-0 Bf5 14.Rc1 Qd7 15.Nd5 Rf7 16.b3 Raf8 17.Bb2 e5 18.b4 Be6 19.Bd3 Bg4 20.f3 Bxf3 21.gxf3 Nxf3+ 22.Kh1 Qh3 23.Rf2 Ne1 0-1

(123) Anderssen,Adolf - Suhle,Berthold [C51]
Breslau, 1859
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Bc5 6.0-0 d6 7.d4 exd4 8.cxd4 Bb6 9.d5 Na5 10.Bb2 Nf6 11.Bd3 Bg4 12.Nc3 c6 13.Ne2 0-0 14.Qd2 Rc8 15.Qg5 Bxf3 16.gxf3 cxd5 17.Kh1 Nc4 18.Rg1 Ne8 19.Qxg7+ Nxg7 20.Rxg7+ Kh8 21.Rg8+ Kxg8 22.Rg1+ Qg5 23.Rxg5# 1-0

(124) Anderssen,Adolf - Kieseritzky,Lionel [C33]
London 'Immortal game', 1851
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 b5 5.Bxb5 Nf6 6.Nf3 Qh6 7.d3 Nh5 8.Nh4 Qg5 9.Nf5 c6 10.g4 Nf6 11.Rg1 cxb5 12.h4 Qg6 13.h5 Qg5 14.Qf3 Ng8 15.Bxf4 Qf6 16.Nc3 Bc5 17.Nd5 Qxb2 18.Bd6 Bxg1 19.e5 Qxa1+ 20.Ke2 Na6 21.Nxg7+ Kd8 22.Qf6+ Nxf6 23.Be7# 1-0

(125) Velibekov,A - Kasparov,Garry [B84]
Moscow, 1976
1.e4 c5 2.Nf3 e6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 d6 6.Be2 a6 7.0-0 Nbd7 8.f4 b5 9.Bf3 Bb7 10.a3 Qc7 11.Kh1 h5 12.Be3 Nc5 13.e5 dxe5 14.fxe5 Ng4 15.Bxb7 Qxb7 16.Bg5 Nxe5 17.Qe2 Ncd7 18.Rad1 Be7 19.Ne4 Qc7 20.Bxe7 Kxe7 21.Ng5 Raf8 22.Qe1 Nc5 23.Qxe5 Qxe5 24.Nc6+ 1-0

(126) Spassky,Boris V - Petrosian,Tigran V [B94]
World Championship 27th Moscow, 1969
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 a6 6.Bg5 Nbd7 7.Bc4 Qa5 8.Qd2 h6?! 9.Bxf6 Nxf6 10.0-0-0 e6 11.Rhe1 Be7? 12.f4 0-0 13.Bb3 Re8 14.Kb1 Bf8 15.g4! Nxg4 16.Qg2 Nf6 17.Rg1 Bd7 18.f5 Kh8? 19.Rdf1 Qd8? 20.fxe6 fxe6 21.e5! dxe5 22.Ne4 Nh5 23.Qg6! exd4 24.Ng5 1-0

(127) Shirov,Alexei (2726) - Anand,Viswanathan (2781) [B81]
Monte Carlo (2), 1999
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 a6 6.Be3 e6 7.g4 e5 8.Nf5 g6 9.g5 gxf5 10.exf5 d5 11.gxf6 d4 12.Bc4 Qc7 13.Qd3 dxe3 14.fxe3 b5 15.Bb3 Bb7 16.Nd5 Qa5+ 17.c3 Nd7 18.0-0-0 Nc5 19.Qc2 0-0-0 20.Rhg1 Bh6 21.Rg7 Nxb3+ 22.Qxb3 Bxd5 23.Rxd5 Qb6 24.Rxe5 Qd6 0-1

(128) Ruth,Dale - Fischer,Robert James [B92]
USA, 1956
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 a6 6.Be2 e5 7.Nf3 Be7 8.0-0 0-0 9.h3 Nbd7 10.Re1 b5 11.a4 b4 12.Nd5 Nxd5 13.Qxd5 Qc7 14.Qb3 Nc5 15.Qxb4 d5 16.exd5 e4 17.Nd2 Nd3 18.Qxe4 Nxe1 19.d6 Bxd6 20.Qxa8 Bb7 21.Qxf8+ Kxf8 22.Kf1 Nxc2 23.Rb1 Nd4 24.Bd3 Bb4 0-1

(129) Morphy,Paul - Amateur [C56]
New York, 1859
1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.d4 exd4 5.0-0 Nxe4 6.Re1 d5 7.Bxd5 Qxd5 8.Nc3 Qh5 9.Nxe4 Be6 10.Neg5 Bb4 11.Rxe6+ fxe6 12.Nxe6 Qf7 13.Nfg5 Qe7 14.Qe2 Bd6 15.Nxg7+ Kd7 16.Qg4+ Kd8 17.Nf7+ Qxf7 18.Bg5+ Be7 19.Ne6+ Kc8 20.Nc5+ Kb8 21.Nd7+ Kc8 22.Nb6+ Kb8 23.Qc8+ Rxc8 24.Nd7# 1-0

(130) Kasparov,Garry (2805) - Wrobel,Grzegorz [D06]
Katowice, 1993
1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.cxd5 Nxd5 5.e4 Nf6 6.Nf3 Nbd7 7.Bd3 Be7 8.0-0 0-0 9.e5 Nd5 10.Re1 N7b6 11.Ne4 Bd7 12.a3 a5 13.Nfg5 h6 14.Qh5 Qe8 15.Qh3 Bb5 16.Bb1 Qd8 17.Nh7 f5 18.exf6 Rxf6 19.Nhxf6+ Bxf6 20.Qxe6+ Kf8 21.Nc5 Ne7 22.Bxh6 Ba4 23.Qxf6+ Ke8 24.Bg6# 1-0

(131) Kasparov,Garry (2825) - Munch,P (1830) [A80]
Colmar, 1998
1.d4 f5 2.Bg5 g6 3.Nd2 Bg7 4.e4 fxe4 5.Nxe4 Nf6 6.Nxf6+ exf6 7.Be3 0-0 8.h4 d6 9.h5 Be6 10.hxg6 hxg6 11.Qd2 Kf7 12.Ne2 Rh8 13.Rxh8 Qxh8 14.Nf4 Nd7 15.0-0-0 c6 16.Nxe6 Kxe6 17.d5+ Kf7 18.dxc6 bxc6 19.Qxd6 Ne5 20.f4 Bf8 21.Qc7+ Be7 22.fxe5 Qe8 23.Bc4+ Kf8 24.Bh6# 1-0

(132) Kasparov,Garry (2851) - Ferreira,Sara [B27]
Lisbon, 1999
1.e4 c5 2.Nf3 d5 3.exd5 Qxd5 4.Nc3 Qd8 5.d4 cxd4 6.Nxd4 Nf6 7.Bf4 e6 8.Ndb5 Na6 9.Qxd8+ Kxd8 10.0-0-0+ Bd7 11.Be2 Bb4 12.Bf3 Bxc3 13.Nxc3 Nc5 14.Be3 Rc8 15.g4 b6 16.g5 Ne8 17.Rd2 Nc7 18.Bxc5 bxc5 19.Rhd1 f6 20.Rxd7+ Ke8 21.gxf6 gxf6 22.Bh5+ Kf8 23.Rf7+ Kg8 24.Rg1# 1-0

(133) Karpov,Anatoly (2745) - Lobron,Eric (2540) [E10]
Walldorf, 1997
1.d4 Nf6 2.c4 e6 3.Nf3 c5 4.d5 b5 5.dxe6 fxe6 6.cxb5 d5 7.e3 Bd6 8.Be2 0-0 9.0-0 Nbd7 10.Nbd2 Bb7 11.b3 Qe8 12.Bb2 e5 13.e4 dxe4 14.Nh4 Bc7 15.Rc1 Rd8 16.b4 Nd5 17.bxc5 Nxc5 18.Rxc5 Bb6 19.Nxe4 Nf4 20.Bc4+ Kh8 21.Qg4 h5 22.Qg5 Bxc5 23.Bxe5 Rd7 24.Qh6# 1-0

(134) Greco,Gioacchino - NN [C33]
Europe, 1620
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 d6 5.Nf3 Bg4 6.d4 Qh6 7.g3 Qh3+ 8.Kf2 fxg3+ 9.hxg3 Bxf3 10.Bxf7+ Kd8 11.Qxf3 Qd7 12.Rxh7 Rxh7 13.Bxg8 Rh2+ 14.Kg1 Rxc2 15.Qxf8+ Qe8 16.Bg5+ Kd7 17.Be6+ Qxe6 18.Qd8+ Kc6 19.d5+ Qxd5 20.exd5+ Kxd5 21.Nc3+ Ke5 22.Qe8+ Kd4 23.Qe4+ Kc5 24.Be3# 1-0

(135) Byrne,Robert E - Fischer,Robert James [D71]
USA-ch New York (3), 1963
1.d4 Nf6 2.c4 g6 3.g3 c6 4.Bg2 d5 5.cxd5 cxd5 6.Nc3 Bg7 7.e3 0-0 8.Nge2 Nc6 9.0-0 b6 10.b3 Ba6 11.Ba3 Re8 12.Qd2 e5 13.dxe5 Nxe5 14.Rfd1? 14...Nd3 15.Qc2 Nxf2 16.Kxf2 Ng4+ 17.Kg1 Nxe3 18.Qd2 Nxg2 19.Kxg2 d4 20.Nxd4 Bb7+ 21.Kf1 Qd7 22.Qf2 22...Qh3+ 23.Kg1 Re1+!! 24.Rxe1 Bxd4 0-1

(136) Botvinnik,Mikhail - Vidmar,Milan Sr [D40]
Nottingham, 1936
1.c4 e6 2.Nf3 d5 3.d4 Nf6 4.Bg5 Be7 5.Nc3 0-0 6.e3 Nbd7 7.Bd3 c5 8.0-0 cxd4 9.exd4 dxc4 10.Bxc4 Nb6 11.Bb3 Bd7 12.Qd3 Nbd5 13.Ne5 Bc6 14.Rad1 Nb4 15.Qh3 Bd5 16.Nxd5 Nbxd5 17.f4 Rc8 18.f5 exf5 19.Rxf5 Qd6 20.Nxf7 Rxf7 21.Bxf6 Bxf6 22.Rxd5 Qc6 23.Rd6 Qe8 24.Rd7 1-0

(137) Anderssen,Adolf - Dufresne,Jean [C52]
Berlin 'Evergreen', 1852
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Ba5 6.d4 exd4 7.0-0 d3 8.Qb3 Qf6 9.e5 Qg6 10.Re1 Nge7 11.Ba3 b5 12.Qxb5 Rb8 13.Qa4 Bb6 14.Nbd2 Bb7 15.Ne4 Qf5 16.Bxd3 Qh5 17.Nf6+ gxf6 18.exf6 Rg8! 19.Rad1! Qxf3? 20.Rxe7+! Nxe7!? 21.Qxd7+!! Kxd7 22.Bf5+ Ke8 23.Bd7+ Kf8 24.Bxe7# 1-0

(138) Alekhine,Alexander - NN [C12]
Moscow, 1915
1.e4 e6 2.d4 d5 3.Nc3 Nf6 4.Bg5 Bb4 5.e5 h6 6.exf6 hxg5 7.fxg7 Rg8 8.h4 gxh4 9.Qg4 Be7 10.g3 c5 11.gxh4 cxd4 12.h5! dxc3 13.h6 cxb2 14.Rb1 Qa5+ 15.Ke2 Qxa2! [15...Bf8!! 16.h7 (16.gxf8Q+ Rxf8 17.Rxb2 Qc3 18.Qg7 (18.Qb4 Qf6 19.Ke1 Rh8-+) 18...d4 19.Qxf8+ Kxf8 20.h7 d3+ 21.Kd1 Qh8) 16...Rxg7 17.Qd4 Rxh7 18.Rxh7 Qxa2 19.Rxb2 Qa6+ 20.Ke1 Qa1+ 21.Ke2 Nd7 22.Nf3 b6] 16.h7 Qxb1 17.hxg8Q+ Kd7 18.Qxf7 Qxc2+ 19.Kf3 Nc6 20.Qgxe6+ Kc7 21.Qf4+ Kb6 22.Qee3+ Bc5 23.g8Q b1Q 24.Rh6!! 1-0

(139) Steinitz - Bardeleben [C54]
Hastings, 1895
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Nf6 5.d4 exd4 6.cxd4 Bb4+ 7.Nc3 d5 8.exd5 Nxd5 9.0-0 Be6 10.Bg5 Be7 11.Bxd5 Bxd5 12.Nxd5 Qxd5 13.Bxe7 Nxe7 14.Re1 f6 15.Qe2 Qd7 16.Rac1 c6 17.d5 cxd5 18.Nd4 Kf7 19.Ne6 Rhc8 20.Qg4 g6 21.Ng5+ Ke8 22.Rxe7+ Kf8 23.Rf7+ Kg8 24.Rg7+ Kh8 25.Rxh7+ 1-0

(140) Spassky,Boris V (2610) - Timman,Jan H (2590) [D86]
Amsterdam (3), 1977
1.d4 Nf6 2.c4 g6 3.Nc3 d5 4.cxd5 Nxd5 5.e4 Nxc3 6.bxc3 Bg7 7.Bc4 0-0 8.Ne2 b6 9.h4 Nc6 10.Bd5 Qd7 11.h5 Ba6 12.hxg6 hxg6 13.Nf4 e6 14.Qg4 Rfd8 15.Bxe6 fxe6 16.Qxg6 Bc4 17.Qh7+ Kf7 18.Nh5 Rg8 19.Rh3 Raf8 20.Nxg7 Rh8 21.Rf3+ Ke7 22.Ba3+ Nb4 23.Bxb4+ c5 24.dxc5 Rxh7 25.cxb6+ 1-0

(141) Smyslov,Vassily - Botvinnik,Mikhail [C18]
World Championship 20th Moscow (9), 1954
1.e4 e6 2.d4 d5 3.Nc3 Bb4 4.e5 c5 5.a3 Ba5 6.b4 cxd4 7.Qg4 Ne7 8.bxa5 dxc3 9.Qxg7 Rg8 10.Qxh7 Nd7 11.Nf3 Nf8 12.Qd3 Qxa5 13.h4 Bd7 14.Bg5 Rc8 15.Nd4 Nf5 16.Rb1 Rc4 17.Nxf5 exf5 18.Rxb7 Re4+ 19.Qxe4 dxe4 20.Rb8+ Bc8 21.Bb5+ Qxb5 22.Rxb5 Ne6 23.Bf6 Rxg2 24.h5 Ba6 25.h6 1-0

(142) Rotlewi,Gersz - Rubinstein,Akiba [D40]
Lodz, 1907
1.d4 d5 2.Nf3 e6 3.e3 c5 4.c4 Nc6 5.Nc3 Nf6 6.dxc5 Bxc5 7.a3 a6 8.b4 Bd6 9.Bb2 0-0 10.Qd2 Qe7! 11.Bd3 dxc4 12.Bxc4 b5 13.Bd3 Rd8 14.Qe2 Bb7 15.0-0 Ne5 16.Nxe5 Bxe5 17.f4 Bc7 18.e4 Rac8 19.e5? Bb6+ 20.Kh1 20...Ng4! 21.Be4 Qh4! 22.g3 22...Rxc3!! 23.gxh4 Rd2!! 24.Qxd2 24...Bxe4+ 25.Qg2 Rh3!! 0-1

(143) Morphy,Paul - Carr,Jay [B00]
Birmingham, 1858
1.e4 h6 2.d4 a5 3.Bd3 b6 4.Ne2 e6 5.0-0 Ba6 6.c4 Nf6 7.e5 Nh7 8.f4 Be7 9.Ng3 d5 10.Qg4 0-0 11.Nh5 g5 12.fxg5 hxg5 13.Bxh7+ Kh8 14.Nf6 dxc4 15.Bc2 Qxd4+ 16.Qxd4 Bc5 17.Qxc5 bxc5 18.Bxg5 Nc6 19.Rf3 Kg7 20.Bh6+ Kxh6 21.Rh3+ Kg5 22.Rh5+ Kf4 23.Kf2 Rg8 24.g3+ Rxg3 25.hxg3# 1-0

(144) Lasker,Emanuel - Beramje,R
New York, 1892
1.f4 f5 2.b3 e6 3.Bb2 Nf6 4.Nf3 Be7 5.e3 b6 6.Be2 c5 7.0-0 Ba6 8.d3 Nc6 9.h3 Bb7 10.Qe1 Qc7 11.Rc1 h6 12.Ne5 Nxe5 13.fxe5 Nd5 14.Bh5+ Kd8 15.Bg6 Bc6 16.c4 Nxe3 17.Qxe3 Bg5 18.Qg3 Bxc1 19.Bxc1 Qb7 20.d4 Be4 21.d5 Kc7 22.d6+ Kc6 23.Qh4 Qc8 24.Qxe4+ fxe4 25.Bxe4# 1-0

(145) Kramnik,Vladimir (2772) - Barati,K [D37]
Lyon (1), 2001
1.Nf3 d5 2.d4 e6 3.c4 Nf6 4.Nc3 Be7 5.Bf4 0-0 6.e3 c6 7.Qc2 Nbd7 8.h3 Re8 9.a3 Nf8 10.Bd3 h6 11.0-0 Bd6 12.Bxd6 Qxd6 13.Rad1 b6 14.e4 dxe4 15.Nxe4 Nxe4 16.Bxe4 Bb7 17.c5 Qc7 18.Ne5 f6 19.Nc4 Ba6 20.cxb6 axb6 21.Rfe1 Rad8 22.Ne3 Bb7 23.d5 exd5 24.Nxd5 Rxd5 25.Bxd5+ 1-0

(146) Keres,Paul - Alekhine,Alexander [C71]
Margate (7), 1937
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 d6 5.c4 Bd7 6.Nc3 g6 7.d4 Bg7 8.Be3 Nf6 9.dxe5 dxe5 10.Bc5 Nh5 11.Nd5 Nf4 12.Nxf4 exf4 13.e5 g5 14.Qd5 Bf8 15.Bxf8 Rxf8 16.0-0-0 Qe7 17.Bxc6 Bxc6 18.Qd3 Bd7 19.Nxg5 0-0-0 20.Nf3 f6 21.exf6 Rxf6 22.Rhe1 Qb4 23.Qxd7+ Rxd7 24.Re8+ Rd8 25.Rdxd8# 1-0

(147) Euwe,Max - Lohr,Steffen [A11]
Amsterdam, 1923
1.Nf3 Nf6 2.c4 g6 3.g3 Bg7 4.Bg2 c6 5.0-0 d5 6.Ne5 Nbd7 7.f4 h5 8.cxd5 cxd5 9.Nc3 e6 10.b3 h4 11.Ba3 hxg3 12.hxg3 Nxe5 13.fxe5 Ng4 14.e3 Qg5 15.Rf4 Nxe5 16.Nb5 Qxg3 17.Qe2 g5 18.Nd6+ Kd8 19.Rxf7 Ng4 20.Qxg4 Qxg4 21.Rxg7 Rf8 22.Rc1 Rb8 23.Rxc8+ Rxc8 24.Nxb7+ Ke8 25.Re7# 1-0

(148) Anand,Viswanathan (2725) - Kasparov,Garry (2795) [B77]
PCA-World Championship New York (13), 1995
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 g6 6.Be3 Bg7 7.Qd2 Nc6 8.f3 0-0 9.Bc4 Bd7 10.h4 h5 11.Bb3 Rc8 12.Nxc6 12...bxc6 13.Bh6 c5 14.Bc4 14...Qb6 15.Bxg7 Kxg7 16.b3 Be6 17.Nd5 Bxd5 18.exd5 e5 19.dxe6? d5 20.Be2 c4 21.c3? Rce8 22.bxc4 Rxe6 23.Kf1 Rfe8 24.Bd3 dxc4 25.Bxc4 Ne4! 0-1

(149) Alekhine,Alexander - Herisse/Tolins/Hassialis [B62]
New York, 1932
1.e4 c5 2.Nf3 Nc6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 e6 6.Bg5 d6 7.Nxc6 bxc6 8.e5 dxe5 9.Qf3 Bd7 10.Ne4 Qa5+ 11.Bd2 Bb4 12.Nxf6+ gxf6 13.c3 Be7 14.Bh6 Rg8 15.Bc4 f5 16.0-0-0 e4 17.Qh5 Qc7 18.g3 Bf6 19.Bf4 Qb7 20.Qh6 Rg6 21.Qxh7 Bg5 22.Bxg5 Rxg5 23.Rxd7 Qxd7 24.Qh8+ Ke7 25.Qxa8 1-0

(150) Tal,Mihail - Smyslov,Vassily [B10]
Candidates Tournament Bled/Zagreb/Belgrade (8), 1959
1.e4 c6 2.d3 d5 3.Nd2 e5 4.Ngf3 Nd7 5.d4 dxe4 6.Nxe4 exd4 7.Qxd4 Ngf6 8.Bg5 Be7 9.0-0-0 0-0 10.Nd6 Qa5 11.Bc4 b5 12.Bd2 Qa6 13.Nf5 Bd8 14.Qh4 bxc4 15.Qg5 Nh5 16.Nh6+ Kh8 17.Qxh5 Qxa2 18.Bc3 Nf6 19.Qxf7 Qa1+ 20.Kd2 Rxf7 21.Nxf7+ Kg8 22.Rxa1 Kxf7 23.Ne5+ Ke6 24.Nxc6 Ne4+ 25.Ke3 Bb6+ 26.Bd4 1-0

(151) Tal,Mihail (2625) - Russell,A [C44]
Munich (6), 1958
1.e4 e5 2.Nf3 Nc6 3.d4 exd4 4.c3 dxc3 5.Nxc3 d6 6.Bc4 Be7 7.Qb3 Na5 8.Bxf7+ Kf8 9.Qa4 Kxf7 10.Qxa5 Be6 11.0-0 Kf8 12.Nd5 c6 13.Nc7 Bf7 14.Nd4 Qc8 15.Nxa8 Qxa8 16.Nf5 b6 17.Qc3 Bf6 18.Qg3 Ne7 19.Qxd6 Ke8 20.Bh6 Rg8 21.Rad1 Qc8 22.Bxg7 Nxf5 23.exf5 Be7 24.Rfe1 Be6 25.Rxe6 Rxg7 26.f6 1-0

(152) Spassky,Boris V - Schmid,Lothar [A43]
Varna (9), 1962
1.d4 c5 2.d5 d6 3.e4 g6 4.Nf3 Bg7 5.Be2 Nf6 6.Nc3 Na6 7.0-0 Nc7 8.Re1 0-0 9.a4 a6 10.Bg5 h6 11.Bf4 Bd7 12.Qd2 b5 13.e5 dxe5 14.Bxe5 b4 15.Bxf6 Bxf6 16.Ne4 Bg7 17.Nxc5 Bxb2 18.Rad1 Bf5 19.Qxh6 Bg7 20.Qh4 Qd6 21.Ng5 Rfe8 22.Bd3 Qxc5 23.Bxf5 Nxd5 24.Be6 fxe6 25.Qh7+ Kf8 26.Nxe6+ 1-0

(153) Spassky,Boris V - Evans,Larry Melvyn [E80]
Varna ol (Men), 1962
1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.f3 c6 6.Be3 a6 7.Qd2 b5 8.0-0-0 bxc4 9.Bxc4 0-0 10.h4 d5 11.Bb3 dxe4 12.h5 exf3 13.hxg6 hxg6 14.Bh6 fxg2 15.Rh4 Ng4 16.Bxg7 Kxg7 17.Qxg2 Nh6 18.Nf3 Nf5 19.Rh2 Qd6 20.Ne5 Nd7 21.Ne4 Qc7 22.Rdh1 Rg8 23.Rh7+ Kf8 24.Rxf7+ Ke8 25.Qxg6 Nxe5 26.Rf8+ 1-0

(154) Smyslov,Vassily - Euwe,Max [C81]
World Championship 18th Den Haag/Moscow (19), 1948
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0–0 Nxe4 6.d4 b5 7.Bb3 d5 8.dxe5 Be6 9.Qe2 Nc5 10.Rd1 Nxb3 11.axb3 Qc8 12.c4 dxc4 13.bxc4 Bxc4 14.Qe4 Ne7 15.Na3 c6 16.Nxc4 bxc4 17.Qxc4 Qb7 18.e6 f6 19.Rd7 Qb5 20.Qxb5 cxb5 21.Nd4 Rc8 22.Be3 Ng6 23.Rxa6 Ne5 24.Rb7 Bc5 25.Nf5 0–0 26.h3 1–0

(155) Raubitschek,Rudolf - Capablanca,Jose Raul [C38]
New York, 1906
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.Bc4 Bg7 5.h4 h6 6.d4 Nc6 7.c3 d6 8.0–0 Qe7 9.Qb3 Nd8 10.hxg5 hxg5 11.Qb5+ Bd7 12.Qxg5 Bf6 13.Qxf4 Ne6 14.Bxe6 Bxe6 15.e5 dxe5 16.Nxe5 0–0–0 17.Na3 Rh4 18.Qg3 Bxe5 19.Qxe5 Rd5 20.Qg7 Rg4 21.Qh7 Nf6 22.Qh8+ Rd8 23.Qxf6 Rdg8 24.Rf2 Rxg2+ 25.Kf1 Bc4+ 26.Nxc4 Rg1# 0-1

(156) Capablanca,Jose Raul - Stacy,FN [C84]
Minneapolis, 1909
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0–0 Be7 6.Nc3 d6 7.Bxc6+ bxc6 8.d4 exd4 9.Nxd4 Bd7 10.h3 0-0 11.f4 d5 12.e5 Ne8 13.f5 c5 14.Nde2 c6 15.Ng3 c4 16.Be3 Rb8 17.Nh5 f6 18.e6 Bc8 19.Qg4 Kh8 20.Nf4 g6 21.fxg6 f5 22.Qh5 Nf6 23.Bd4 Kg8 24.Bxf6 Rxf6 25.Qxh7+ Kf8 26.Qh8# 1-0

(157) Capablanca,Jose Raul - Hadland,GH [D30]
Thornton Heath, 1919
1.d4 d5 2.Nf3 e6 3.c4 Nf6 4.Bg5 Nbd7 5.e3 Be7 6.Nbd2 0–0 7.Rc1 c6 8.Bd3 Ne8 9.Bf4 f5 10.c5 Ndf6 11.Ne5 Ne4 12.f3 Nxd2 13.Qxd2 Nf6 14.h4 Nd7 15.Qf2 Bf6 16.Nxd7 Qxd7 17.g4 fxg4 18.fxg4 Qf7 19.g5 Bxd4 20.h5 Be5 21.Bxh7+ Kh8 22.Bg6 Qe7 23.Bxe5 Rxf2 24.h6 Qxg5 25.hxg7+ Kg8 26.Rh8# 1-0

(158) Alekhine,Alexander - Tartakower,Saviely [B15]
Kecskemet, 1927
1.e4 c6 2.d4 d5 3.Nc3 dxe4 4.Nxe4 Nf6 5.Ng3 e5 6.Nf3 exd4 7.Nxd4 Bc5 8.Qe2+ Be7 9.Be3 c5 10.Ndf5 0–0 11.Qc4 Re8 12.Bd3 b6 13.0–0–0 Ba6 14.Nh6+ gxh6 15.Bxh7+ Nxh7 16.Qg4+ Kh8 17.Rxd8 Rxd8 18.Qe4 Nc6 19.Qxc6 Bf8 20.Nf5 Bc4 21.Bxh6 Bd5 22.Qc7 Rac8 23.Qf4 Rc6 24.Bxf8 Rxf8 25.Qe5+ Nf6 26.Nd6 1-0

(159) Alekhine,Alexander - Lista [C15]
Bratislava, 1933
1.e4 e6 2.d4 d5 3.Nc3 Bb4 4.Nge2 dxe4 5.a3 Be7 6.Nxe4 Nf6 7.N2g3 0–0 8.c3 c6 9.Bd3 b6 10.0–0 Bb7 11.Qe2 Nbd7 12.Bf4 Nd5 13.Bd2 N5f6 14.Rad1 Qc7 15.f4 c5 16.Ng5 h6 17.Nxe6 fxe6 18.Qxe6+ Kh8 19.Nf5 Bd8 20.Nh4 Re8 21.Ng6+ Kh7 22.Ne5+ Kh8 23.Nf7+ Kg8 24.Nxh6+ Kh8 25.Qg8+ Nxg8 26.Nf7# 1-0

(160) Alekhine,Alexander - Asgeirsson,Asmundur [C14]
Reykjavik, 1931
1.e4 e6 2.d4 d5 3.Nc3 Nf6 4.Bg5 Be7 5.Bxf6 Bxf6 6.Nf3 0–0 7.Bd3 Re8 8.e5 Be7 9.h4 c5 10.Bxh7+ Kxh7 11.Ng5+ Kg8 12.Qh5 Bxg5 13.hxg5 Kf8 14.g6 Ke7 15.gxf7 Rf8 16.0–0–0 a6 17.dxc5 Nd7 18.Rxd5 Qa5 19.Qg5+ Kxf7 20.Rh7 Rg8 21.Rd4 Qxc5 22.Rxd7+ Bxd7 23.Ne4 Qb4 24.Nd6+ Kf8 25.Qf6+ gxf6 26.Rf7# 1-0

(161) Lasker,Emanuel - Sargent,JM [C10]
London, 1891
1.e4 e6 2.d4 d5 3.Nc3 Nf6 4.Bg5 Be7 5.Bxf6 Bxf6 6.Nf3 Nc6 7.e5 Be7 8.Bd3 Nb4 9.Be2 c5 10.0-0 0-0 11.Qd2 Nc6 12.Bd3 cxd4 13.Ne2 f5 14.Nexd4 Nxd4 15.Nxd4 Bc5 16.Nb3 Bb6 17.Kh1 f4 18.f3 Be3 19.Qe2 Qg5 20.c3 Qxe5 21.Rad1 Rf6 22.Bb1 Rh6 23.h3 Qh5 24.Nd4 e5 25.Nc2 Bxh3 26.Nxe3 Bxg2+ 27.Kxg2 Qh2# 0-1

(162) Keres,Paul - Kotov,Alexander [B84]
Budapest (5), 1950
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 a6 6.Be2 Qc7 7.Bg5 Nbd7 8.0-0 e6 9.Bh5 Qc4 10.Nxe6 Qxe6 11.Nd5 Kd8 12.Bg4 Qe5 13.f4 Qxe4 14.Bxd7 Bxd7 15.Nxf6 gxf6 16.Bxf6+ Kc7 17.Bxh8 Bc6 18.Qd2 Bh6 19.Rae1 Qg6 20.Re7+ Kd8 21.Rfe1 a5 22.Bd4 Ra6 23.Qf2 Bf8 24.Bb6+ Kc8 25.Re8+ Bxe8 26.Rxe8+ Kd7 27.Rxf8 1-0

(163) Kasparov,Garry (2827) - Kortschnoj,Viktor (2643) [C14]
Zuerich, 2001
1.e4 e6 2.d4 d5 3.Nc3 Nf6 4.Bg5 Be7 5.e5 Nfd7 6.h4 Bxg5 7.hxg5 Qxg5 8.Qd3 Nc6 9.Nf3 Qg6 10.Qxg6 fxg6 11.Nb5 Ke7 12.Nxc7 Rb8 13.Nb5 Nb6 14.c3 Bd7 15.Bd3 Na5 16.b3 Bxb5 17.Bxb5 h6 18.Nh4 Rhc8 19.Rh3 g5 20.Ng6+ Kf7 21.Rf3+ Kxg6 22.Bd3+ Kh5 23.Rh3+ Kg4 24.f3+ Kf4 25.Kf2 g4 26.g3+ Kg5 27.f4# 1-0

(164) Karpov,Anatoly (2725) - Kasparov,Garry (2805) [E86]
Linares (10), 1993
1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.f3 0-0 6.Be3 e5 7.Nge2 c6 8.Qd2 Nbd7 9.Rd1 a6 10.dxe5 Nxe5 11.b3 b5 12.cxb5 axb5 13.Qxd6 Nfd7 14.f4 b4 15.Nb1 Ng4 16.Bd4 Bxd4 17.Qxd4 Rxa2 18.h3 c5 19.Qg1 Ngf6 20.e5 Ne4 21.h4 c4 22.Nc1 c3 23.Nxa2 c2 24.Qd4 cxd1Q+ 25.Kxd1 Ndc5 26.Qxd8 Rxd8+ 27.Kc2 Nf2 0-1

(165) Harrwitz,Daniel - Anderssen,Adolf [C33]
Breslau (10), 1848
1.e4 e5 2.f4 exf4 3.Bc4 Qh4+ 4.Kf1 g5 5.Nc3 Bg7 6.Nf3 Qh5 7.Nd5 Kd8 8.d4 c6 9.Nc3 d6 10.h4 h6 11.Kg1 g4 12.Ne1 f3 13.Be3 f5 14.gxf3 gxf3 15.Kf2 Nf6 16.Qxf3 Qxf3+ 17.Kxf3 fxe4+ 18.Ke2 d5 19.Bb3 Ng4 20.Ng2 Nxe3 21.Kxe3 Bg4 22.Raf1 h5 23.Nf4 Bh6 24.Nce2 Rf8 25.Rh2 Na6 26.c4 Nc7 27.Rc1 Bxe2 0-1

(166) Grischuk,Alexander (2606) - Ponomariov,Ruslan (2630) [B04]
Torshavn (5), 2000
1.e4 Nf6 2.e5 Nd5 3.d4 d6 4.Nf3 g6 5.Bc4 Nb6 6.Bb3 Bg7 7.a4 a5 8.Ng5 e6 9.f4 dxe5 10.fxe5 c5 11.c3 cxd4 12.0-0 0-0 13.cxd4 Nc6 14.Nf3 f6 15.Nc3 fxe5 16.Bg5 Qd7 17.dxe5 Nxe5 18.Nxe5 Rxf1+ 19.Qxf1 Qd4+ 20.Kh1 Qxe5 21.Bd8 Qc5 22.Ne4 Qb4 23.Ng5 Kh8 24.Qf7 Bd7 25.Bxe6 Rxd8 26.Qg8+ Rxg8 27.Nf7# 1-0

(167) Fischer,Robert James - Benko,Pal C [B57]
Candidates Tournament Bled/Zagreb/Belgrade (10), 1959
1.e4 c5 2.Nf3 Nc6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 d6 6.Bc4 Qb6 7.Nde2 e6 8.0-0 Be7 9.Bb3 0-0 10.Kh1 Na5 11.Bg5 Qc5 12.f4 b5 13.Ng3 b4 14.e5 dxe5 15.Bxf6 gxf6 16.Nce4 Qd4 17.Qh5 Nxb3 18.Qh6 exf4 19.Nh5 f5 20.Rad1 Qe5 21.Nef6+ Bxf6 22.Nxf6+ Qxf6 23.Qxf6 Nc5 24.Qg5+ Kh8 25.Qe7 Ba6 26.Qxc5 Bxf1 27.Rxf1 1-0

(168) Capablanca,Jose Raul - Portela,Carlos [C49]
Buenos Aires, 1911
1.e4 e5 2.Nf3 Nc6 3.Nc3 Nf6 4.Bb5 Bb4 5.0-0 0-0 6.d3 d6 7.Bg5 Ne7 8.Nh4 Kh8 9.Bc4 c6 10.f4 Bc5+ 11.Kh1 Ng4 12.f5 Nf2+ 13.Rxf2 Bxf2 14.f6 gxf6 15.Bxf6+ Kg8 16.Nf5 Bxf5 17.exf5 Qd7 18.Qg4+ Ng6 19.Qh5 Be3 20.fxg6 h6 21.Nd5 cxd5 22.Bxd5 Rac8 23.Rf1 Rxc2 24.gxf7+ Rxf7 25.Qg6+ Kf8 26.Bxf7 Qxf7 27.Bg7+ Ke8 1-0

(169) Capablanca,Jose Raul - Mieses,Jacques [E91]
Berlin, 1913
1.d4 Nf6 2.Nf3 c5 3.d5 d6 4.c4 g6 5.Nc3 Bg7 6.e4 0-0 7.Be2 e6 8.0-0 exd5 9.exd5 Ne8 10.Re1 Bg4 11.Ng5 Bxc3 12.bxc3 Bxe2 13.Qxe2 Ng7 14.Ne4 f6 15.Bf4 Ne8 16.Bh6 Ng7 17.Rad1 Na6 18.Rd3 f5 19.Ng5 Nc7 20.Qe7 Qxe7 21.Rxe7 Nce8 22.Rh3 f4 23.Bxg7 Nxg7 24.Rxh7 Nf5 25.Re6 Rfe8 26.Rxg6+ Kf8 27.Rf7# 1-0

(170) Tal,Mihail - Portisch,Lajos [B11]
Candidates qf1 Bled (2), 1965
1.e4 c6 2.Nc3 d5 3.Nf3 dxe4 4.Nxe4 Bg4 5.h3 Bxf3 6.Qxf3 Nd7 7.d4 Ngf6 8.Bd3 Nxe4 9.Qxe4 e6 10.0-0 Be7 11.c3 Nf6 12.Qh4 Nd5 13.Qg4 Bf6 14.Re1 Qb6 15.c4 Nb4 16.Rxe6+ fxe6 17.Qxe6+ Kf8 18.Bf4 Rd8 19.c5 Nxd3 20.cxb6 Nxf4 21.Qg4 Nd5 22.bxa7 Ke7 23.b4 Ra8 24.Re1+ Kd6 25.b5 Rxa7 26.Re6+ Kc7 27.Rxf6 gxf6 28.Qg7+ 1-0

(171) Stiassny,E - Lasker,Emanuel [C40]
Germany, 1900
1.e4 e5 2.Nf3 d5 3.exd5 e4 4.Ng1 Nf6 5.d3 Qxd5 6.Nc3 Bb4 7.Bd2 Qe6 8.Qe2 Nc6 9.Nxe4 0-0 10.c3 Nd5 11.0-0-0 Re8 12.Ng5 Qd7 13.Qh5 h6 14.cxb4 hxg5 15.Qxg5 Nd4 16.Bc3 Qc6 17.Kb1 Nxc3+ 18.bxc3 Nb5 19.c4 Nc3+ 20.Kc1 Qa4 21.Qd2 Nxd1 22.Qxd1 Qa3+ 23.Kc2 Bd7 24.b5 a6 25.Qb1 axb5 26.Nf3 bxc4 27.Nd4 Ba4+ 28.Kd2 c3# 0-1

(172) Petrosian,Tigran V - Tarsaidze [C13]
GEO-ch Tbilisi, 1945
1.e4 e6 2.Nc3 d5 3.d4 Nf6 4.Bg5 dxe4 5.Nxe4 Nbd7 6.Nf3 Be7 7.Ng3 c5 8.dxc5 Bxc5 9.c3 h6 10.Bxf6 Qxf6 11.Ne4 Qe7 12.b4 Bb6 13.Nd6+ Kf8 14.Bb5 Nf6 15.Ne5 Kg8 16.Ndxf7 Ne4 17.0-0 Qh4 18.Qc2 Rh7 19.Bd3 Nf6 20.Bxh7+ Nxh7 21.Qg6 Qf6 22.Nxh6+ Kf8 23.Qxh7 Qxe5 24.Rae1 Qxc3 25.Qg8+ Ke7 26.Nf5+ Kd7 27.Qxe6+ Kc7 28.Qd6# 1-0

(173) Paulsen,Louis - Morphy,Paul [C48]
USA-01.Kongress New York (4.6), 1857
1.e4 e5 2.Nf3 Nc6 3.Nc3 Nf6 4.Bb5 Bc5 5.0-0 0-0 6.Nxe5 Re8?! 7.Nxc6?! dxc6 8.Bc4 b5 9.Be2 Nxe4 10.Nxe4 Rxe4 11.Bf3 Re6 12.c3? Qd3! 13.b4?! Bb6 14.a4 bxa4 15.Qxa4 Bd7? 16.Ra2? Rae8 17.Qa6 Qxf3!! 18.gxf3 Rg6+ 19.Kh1 Bh3 20.Rd1 Bg2+ 21.Kg1 Bxf3+ 22.Kf1 Bg2+ 23.Kg1 Bh3+ 24.Kh1 Bxf2 25.Qf1 Bxf1 26.Rxf1 Re2 27.Ra1 Rh6 28.d4 Be3 0-1

(174) Morphy,Paul - Lichtenhein,Theodor [C36]
New York blind, 1857
1.e4 e5 2.f4 exf4 3.Nf3 d5 4.exd5 Be7 5.Bb5+ c6 6.dxc6 bxc6 7.Bc4 Bh4+ 8.g3 fxg3 9.0-0 gxh2+ 10.Kh1 Bf6 11.Ne5 Nh6 12.d4 Bxe5 13.Qh5 Qxd4 14.Bxf7+ Nxf7 15.Qxf7+ Kd8 16.Bg5+ Bf6 17.Nc3 Bd7 18.Rxf6 Kc7 19.Bf4+ Kb7 20.Rd6 Qc5 21.Ne4 Qxc2 22.Rxd7+ Nxd7 23.Qxd7+ Ka6 24.Nd6 Rhd8 25.Qb7+ Ka5 26.Bd2+ Qxd2 27.Nc4+ Ka4 28.b3# 1-0

(175) Morphy,Paul - Lewis,Frederic [C51]
London, 1858
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bb6 5.0-0 Qe7 6.a4 Nxb4 7.a5 Bc5 8.c3 Nc6 9.d4 exd4 10.cxd4 Bb4 11.Ne5 Nxe5 12.dxe5 Qxe5 13.Qb3 Qe7 14.Bb2 Nf6 15.Nc3 Bxc3 16.Qxc3 0-0 17.Rae1 Ne8 18.f4 Qc5+ 19.Kh1 d6 20.f5 Nf6 21.Rf3 Qe5 22.Qd2 Qe7 23.Rg3 Nh5 24.f6 Nxg3+ 25.hxg3 gxf6 26.Qh6 Qd7 27.Qxf6 Qg4 28.Qh8# 1-0

(176) Dalyell - Kasparov,Garry (2775) [A07]
London, 1989
1.d3 e5 2.Nf3 Nc6 3.g3 d5 4.Bg2 Nf6 5.Bg5 Be7 6.c3 0-0 7.0-0 Be6 8.Bxf6 Bxf6 9.Nbd2 a5 10.e4 a4 11.c4 dxc4 12.dxc4 a3 13.b3 Be7 14.h3 Bc5 15.g4 Qd6 16.Rc1 Nb4 17.Ra1 Rad8 18.Qe2 Nd3 19.Rab1 Nf4 20.Qd1 Bb4 21.Bh1 Nxh3+ 22.Kh2 Bxg4 23.Bg2 Nf4 24.Kg1 Qh6 25.Re1 Rxd2 26.Qc1 Bxf3 27.Bxf3 Nh3+ 28.Kf1 Rxf2# 0-1

(177) Alekhine,Alexander - Vardonenko [C30]
Paris, 1931
1.e4 e5 2.f4 f6 3.Nf3 Nc6 4.Nc3 exf4 5.d4 d6 6.Bxf4 f5 7.exf5 Bxf5 8.Bb5 Bd7 9.0-0 a6 10.Bc4 Nf6 11.Ng5 d5 12.Nxd5 Bg4 13.Re1+ Be7 14.Nxf6+ gxf6 15.Qxg4 Qxd4+ 16.Kh1 Qxc4 17.Qh5+ Kd7 18.Qh3+ Ke8 19.Ne6 Nd4 20.Qh5+ Kd7 21.Nxd4 Rad8 22.Qg4+ Ke8 23.Rxe7+ Kxe7 24.Re1+ Kf7 25.Qh5+ Kg8 26.Re8+ Rxe8 27.Qxe8+ Kg7 28.Nf5# 1-0

(178) Alekhine,Alexander - Portela,Carlos [B20]
Buenos Aires, 1926
1.e4 c5 2.b4 cxb4 3.d4 Nf6 4.Bd3 d6 5.f4 e5 6.Nf3 exd4 7.0-0 Nc6 8.Qe1 Bg4 9.Nbd2 Qc7 10.Bb2 Bxf3 11.Nxf3 0-0-0 12.Kh1 d5 13.e5 Ne4 14.Bxe4 dxe4 15.Qxe4 Bc5 16.a3 bxa3 17.Bxa3 Bxa3 18.Rxa3 Qd7 19.Rb1 Qd5 20.Qd3 Rd7 21.Ng5 Re8 22.Ne4 f5 23.Nd2 g5 24.Nc4 gxf4 25.Rxa7 Nxe5 26.Nb6+ Kd8 27.Nxd5 Nxd3 28.Ra8# 1-0

(179) Tal,Mihail - Tseshkovsky,Vitaly [C90]
Sochi, 1970
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 b5 6.Bb3 Bb7 7.d3 Be7 8.Re1 0-0 9.Nbd2 d6 10.c3 Na5 11.Bc2 c5 12.Nf1 Re8 13.Ng3 Bf8 14.d4 cxd4 15.cxd4 Nd7 16.Nf5 exd4 17.N3xd4 Ne5 18.b3 Rc8 19.Bb2 g6 20.f4 gxf5 21.fxe5 dxe5 22.Nxf5 Qxd1 23.Bxd1 Nc6 24.Bg4 Nb4 25.Rad1 Rc2 26.Re2 Bc5+ 27.Kf1 Bxe4 28.Rxe4 Rf2+ 29.Ke1 Nc2# 0-1

(180) Steinitz,William - Mongredien,Augustus [B01]
BCA-05.Kongress London, 1862
1.e4 d5 2.exd5 Qxd5 3.Nc3 Qd8 4.d4 e6 5.Nf3 Nf6 6.Bd3 Be7 7.0-0 0-0 8.Be3 b6 9.Ne5 Bb7 10.f4 Nbd7 11.Qe2 Nd5?! 12.Nxd5 exd5 13.Rf3 f5! 14.Rh3 g6 15.g4?! fxg4 16.Rxh7!? Nxe5 17.fxe5 Kxh7 18.Qxg4 Rg8? 19.Qh5+ Kg7 20.Qh6+ Kf7 21.Qh7+ Ke6 22.Qh3+! Kf7 23.Rf1+ Ke8 24.Qe6 Rg7 25.Bg5 Qd7 26.Bxg6+ Rxg6 27.Qxg6+ Kd8 28.Rf8+ Qe8 29.Qxe8# 1-0

(181) Steinitz,William - Hirschfeld,Philipp [C29]
Great Britain, 1871
1.e4 e5 2.Nc3 Nf6 3.f4 d5 4.d3 dxe4 5.fxe5 Ng4 6.Nxe4 Nxe5 7.d4 Nec6 8.Nf3 Bg4 9.c3 Qe7 10.Bd3 f5 11.0-0 fxe4 12.Bxe4 Qd7 13.Qb3 Na5 14.Qc2 Bxf3 15.Rxf3 Be7 16.Bxh7 Bf6 17.Qg6+ Qf7 18.Qf5 Bxd4+ 19.cxd4 Qxf5 20.Bxf5 Nbc6 21.Bg6+ Ke7 22.Rf7+ Ke6 23.Bd2 Nc4 24.Re1+ Kd5 25.Rf5+ Kd6 26.Bf4+ Kd7 27.Rf7+ Kc8 28.Bf5+ Kb8 29.Bxc7# 1-0

(182) Carlsen,Magnus (2814) - Wang,Hao (2731) [B12]
Tata Steel-A 73rd Wijk aan Zee (12), 2011
1.e4 c6 2.d4 d5 3.e5 Bf5 4.Be3 e6 5.Nd2 Nd7 6.Ngf3 Bg6 7.Be2 Ne7 8.Nh4 c5 9.c3 Nc6 10.Nxg6 hxg6 11.Nf3 Rc8 12.0-0 a6 13.g3 Be7 14.h4 b5 15.a4 Qb6 16.axb5 axb5 17.Kg2 c4 18.Ng5 Qd8 19.Bg4 Bxg5 20.Bxg5 Qc7 21.Rh1 Nb6 22.h5 gxh5 23.Bxh5 Na4 24.Bxf7+ Kxf7 25.Qf3+ Kg8 26.Rxh8+ Kxh8 27.Rh1+ Kg8 28.Qh5 Rf8 29.Bf6 1-0

(183) Dubinin,Peter Vasilievich - Botvinnik,Mikhail [C90]
Leningrad (8), 1939
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Be7 6.Re1 b5 7.Bb3 d6 8.c3 0-0 9.d3 Na5 10.Bc2 c5 11.Nbd2 Qc7 12.Nf1 h6 13.h3 Be6 14.Ne3 Rad8 15.Nf5 Bxf5 16.exf5 Nc6 17.d4 exd4 18.cxd4 d5 19.Be3 Rfe8 20.Rc1 c4 21.g4 Ne4 22.Bb1 Bd6 23.Nh4 Bf4 24.Qf3 Bg5 25.Ng2 Bxe3 26.Qxe3 Re7 27.Qf4 Nxd4 28.Qxc7 Nf3+ 29.Kf1 Ned2# 0-1

(184) Botvinnik,Mikhail - Mukhin,Mikhail A [D30]
Leningrad, 1926
1.d4 Nf6 2.Nf3 d5 3.c4 c6 4.e3 e6 5.Nbd2 Ne4 6.Bd3 f5 7.Ne5 Nd7 8.Qh5+ g6 9.Nxg6 Ndf6 10.Qh4 Rg8 11.Nxf8 Kxf8 12.f3 Nxd2 13.Bxd2 Rxg2 14.0-0-0 Kf7 15.Rhg1 Qg8 16.Rxg2 Qxg2 17.e4 dxe4 18.fxe4 Qg4 19.Qh6 Qg6 20.Qe3 Bd7 21.Rg1 Ng4 22.Qf4 Ne5 23.Rg3 Nxd3+ 24.Rxd3 Ke7 25.Rg3 Qf7 26.Qh4+ Ke8 27.Bb4 Bc8 28.Rg8+ Kd7 29.Qd8# 1-0

(185) Alekhine,Alexander - Rabinovich,Abram Isaakovich [C42]
Moscow, 1918
1.e4 e5 2.Nf3 Nf6 3.Nxe5 d6 4.Nf3 Nxe4 5.Nc3 d5 6.Qe2 Be7 7.Nxe4 dxe4 8.Qxe4 0-0 9.Bc4 Bd6 10.0-0 Re8 11.Qd3 Nc6 12.b3 Qf6 13.Bb2 Qxb2 14.Ng5 Be6 15.Bxe6 fxe6 16.Qxh7+ Kf8 17.Rae1 Qf6 18.Qh5 Kg8 19.Re3 Bf4 20.Qh7+ Kf8 21.Qh8+ Ke7 22.Rxe6+ Qxe6 23.Qxg7+ Kd6 24.Nxe6 Rxe6 25.d4 Rae8 26.c4 R8e7 27.Qf8 Re4 28.Qf5 Rxd4 29.c5# 1-0

(186) Torres,Antonio J - Alekhine,Alexander [C79]
Spain, 1922
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 d6 6.Bxc6+ bxc6 7.d4 Nxe4 8.Re1 f5 9.dxe5 d5 10.Nd4 Bc5 11.c3 0-0 12.f4 Qe8 13.Be3 Bb6 14.Nd2 Bb7 15.N2f3 Rd8 16.Qc2 c5 17.Nb3 c4 18.Nbd4 c5 19.Ne2 Qc6 20.Rad1 h6 21.Rf1 Kh8 22.Kh1 Qg6 23.Neg1 Qh5 24.Nh3 d4 25.cxd4 cxd4 26.Bxd4 Bxd4 27.Rxd4 Rxd4 28.Nxd4 Qxh3 29.gxh3 Nf2+ 30.Kg1 Nxh3# 0-1

(187) Tal,Mihail - Segal,Alexandru Sorin [B07]
Riga, 1952
1.e4 d6 2.d4 Nf6 3.Bd3 Nc6 4.Ne2 Nb4 5.0-0 Nxd3 6.cxd3 g6 7.Nbc3 Bg7 8.e5 Ng4 9.h3 Nh6 10.Bg5 c6 11.Qd2 Nf5 12.Bf4 0-0 13.exd6 exd6 14.d5 Nd4 15.Nxd4 Bxd4 16.Bh6 Bg7 17.Bxg7 Kxg7 18.dxc6 bxc6 19.Ne4 d5 20.Qc3+ f6 21.Nc5 Qd6 22.Rfe1 Rf7 23.Re8 Rb8 24.Rae1 Rb5 25.b4 a5 26.a3 axb4 27.axb4 Bd7 28.Rd8 Qc7 29.Rxd7 Rxd7 30.Ne6+ 1-0

(188) Tal,Mihail (2605) - Karpov,Anatoly (2710) [B10]
Brussels, 1987
1.e4 c6 2.c4 d5 3.exd5 cxd5 4.cxd5 Nf6 5.Nc3 Nxd5 6.Nf3 Nxc3 7.bxc3 g6 8.d4 Bg7 9.Bd3 0-0 10.0-0 Nc6 11.Re1 Re8 12.Bg5 Be6 13.Rxe6 fxe6 14.Bc4 Qd6 15.Qe2 Nd8 16.Re1 Rc8 17.Nd2 Kh8 18.Ne4 Qc7 19.Bb3 e5 20.h4 exd4 21.h5 gxh5 22.Qxh5 Rf8 23.Bc2 Qe5 24.Ng3 Qxe1+ 25.Kh2 h6 26.Bxh6 Kg8 27.Bxg7 Rxf2 28.Qh7+ Kf7 29.Qg6+ Kg8 30.Bh6+ 1-0

(189) Surgies,Mark - Fischer,Robert James [E72]
New Western Open Milwaukee (5), 1957
1.d4 Nf6 2.c4 g6 3.g3 Bg7 4.Bg2 0-0 5.e4 d6 6.Ne2 e5 7.0-0 Nbd7 8.Nbc3 c6 9.Qc2 Re8 10.Re1 a6 11.a4 a5 12.f3 exd4 13.Nxd4 Qb6 14.Nce2 Nxe4 15.fxe4 Bxd4+ 16.Nxd4 Qxd4+ 17.Be3 Qf6 18.Rad1 Ne5 19.Rf1 Qe7 20.b3 Bg4 21.Rd2 Qe6 22.Bg5 Bh3 23.Rf6 Qg4 24.Bf4 Nf3+ 25.Bxf3 Qxf3 26.Qd1 Qxe4 27.Rfxd6 Qe1+ 28.Qxe1 Rxe1+ 29.Kf2 Rae8 30.Bh6 Rf1# 0-1

(190) Steiner,Lajos - Alekhine,Alexander [C41]
Podebrady, 1936
1.e4 e5 2.Nf3 d6 3.d4 Nf6 4.dxe5 Nxe4 5.Qd5 Nc5 6.Ng5 Be6 7.Nxe6 fxe6 8.Qf3 Nbd7 9.exd6 Bxd6 10.Nc3 Qh4 11.g3 Ne5 12.Qe2 Qf6 13.f4 Nc6 14.Be3 0-0-0 15.0-0-0 e5 16.fxe5 Bxe5 17.Nd5 Bxb2+ 18.Kb1 Qe5 19.Qg4+ Nd7 20.Bf4 Qe4 21.Bb5 Nd4 22.Kxb2 Qxd5 23.Bd3 g6 24.c3 Nf5 25.Bc2 Qb5+ 26.Bb3 Nc5 27.c4 Qb4 28.Be5 Rhe8 29.Rxd8+ Rxd8 30.Qf3 Nd3+ 0-1

(191) Staunton,Howard - Anderssen,Adolf [C54]
London knockout, 1851
1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Nf6 5.d4 exd4 6.e5 d5 7.Bb5 Ne4 8.cxd4 Bb4+ 9.Nbd2 0-0 10.0-0 Bg4 11.Bxc6 bxc6 12.Qc2 Bxf3 13.Nxf3 Rb8 14.Qxc6 Rb6 15.Qc2 f5 16.a3 Be7 17.b4 f4 18.Ne1 Rh6 19.f3 Ng5 20.Nd3 Ne6 21.Bb2 Qe8 22.Rac1 Qh5 23.h3 Rg6 24.Nf2 Rg3 25.Kh2 Rf5 26.Qc6 Qg6 27.Rg1 Rfg5 28.Ng4 h5 29.Nf6+ Kf7 30.Qe8# 1-0

(192) Kasparov,Garry (2750) - Simon,A [D20]
Zuerich, 1988
1.d4 d5 2.c4 dxc4 3.e4 e5 4.Nf3 exd4 5.Bxc4 Bg4 6.Qb3 Nh6 7.Bxh6 Be6 8.Bxe6 fxe6 9.Bf4 Bc5 10.Qxe6+ Qe7 11.Qxe7+ Kxe7 12.Nbd2 Nc6 13.0-0-0 Nb4 14.Kb1 Nd3 15.Bg3 Kd7 16.Nb3 Bb6 17.Rxd3 c5 18.Rhd1 c4 19.Ne5+ Ke7 20.Nxc4 Rac8 21.Nxb6 axb6 22.Nxd4 Kf7 23.Nf5 g6 24.Rd7+ Ke8 25.Ng7+ Kf8 26.Ne6+ Ke8 27.Rxb7 Ra8 28.Bh4 g5 29.Bxg5 Rg8 30.Re7# 1-0

(193) Kasparov,Garry (2805) - Adams,Michael (2655) [E62]
PCA/Intel-GP New York (1.2), 1995
1.Nf3 Nf6 2.c4 d6 3.g3 g6 4.Bg2 Bg7 5.0-0 0-0 6.Nc3 c6 7.d4 Bf5 8.Ne1 e5 9.d5 cxd5 10.cxd5 Na6 11.e4 Bd7 12.Nd3 Qe7 13.a4 Rfc8 14.Bd2 Nc5 15.Nxc5 Rxc5 16.a5 Qd8 17.Qb3 Ng4 18.h3 Bh6 19.Bxh6 Nxh6 20.Qxb7 Rb8 21.Qxa7 Rxb2 22.Na4 Rxa5 23.Nxb2 Rxa7 24.Rxa7 Bb5 25.Rfa1 Qb6 26.Nd1 Kg7 27.Ne3 Ng8 28.Ra8 Nf6 29.Rb1 Qc5 30.Ra5 1-0

(194) Kashdan,Isaac - Euwe,Max [B05]
Hastings (6), 1931
1.e4 Nf6 2.e5 Nd5 3.c4 Nb6 4.d4 d6 5.exd6 exd6 6.Nf3 Bg4 7.h3 Bh5 8.Be2 Nc6 9.d5 Bxf3 10.Bxf3 Ne5 11.Be2 Qh4 12.0-0 g5 13.Qc2 Rg8 14.Nd2 g4 15.hxg4 Nxg4 16.Qe4+ Be7 17.Nf3 Qh5 18.Bf4 f5 19.Qc2 0-0-0 20.Rfe1 Nd7 21.Nh2 Qf7 22.Bd3 Nxh2 23.Bxh2 f4 24.Bf5 Rg5 25.Bh3 f3 26.Qe4 Qg7 27.Qxe7 Rxg2+ 28.Kh1 Rg8 29.Qe8+ Rxe8 30.Rxe8# 1-0

(195) Falkbeer,Ernst Karl - Anderssen,Adolf [C25]
Berlin, 1851
1.e4 e5 2.Nc3 f5 3.exf5 Nf6 4.g4 Bc5 5.g5 0-0 6.gxf6 Qxf6 7.Qf3 Bb6 8.d3 c6 9.Ne4 Qe7 10.Bd2 d5 11.f6 Qc7 12.0-0-0 dxe4 13.dxe4 Rxf6 14.Bc4+ Kh8 15.Qh5 Nd7 16.f4 Rf8 17.Nf3 Nf6 18.Qh4 Bg4 19.Nxe5 Bh5 20.Bc3 Be3+ 21.Kb1 Bxf4 22.Qxf4 Nd5 23.Rxd5 Rxf4 24.Rd7 Qc8 25.Ng6+ hxg6 26.Rxg7 Rf3 27.Be5 Qf8 28.Rf7+ Kg8 29.Rxf3+ Kh7 30.Rxf8 1-0

(196) Capablanca,Jose Raul - Carter,TA [C30]
St Louis, 1909
1.e4 e5 2.f4 Bc5 3.Nf3 d6 4.c3 Bg4 5.fxe5 Bxf3 6.Qxf3 dxe5 7.Bc4 Nf6 8.d3 0-0 9.Bg5 Nbd7 10.Nd2 c6 11.0-0-0 b5 12.Bb3 Be7 13.h4 Nc5 14.Bc2 Ne6 15.g4 g6 16.Bxf6 Bxf6 17.g5 Bg7 18.Rdg1 Nf4 19.Nf1 Kh8 20.Ne3 Qc7 21.h5 gxh5 22.Rxh5 Nxh5 23.Qxh5 Rae8 24.Nf5 Re6 25.Rh1 h6 26.gxh6 Bf6 27.Qg4 Rg8 28.Qg7+ Rxg7 29.hxg7+ Kg8 30.Rh8# 1-0

(197) Bogoljubow,Efim - Alekhine,Alexander [A50]
World Championship 14th GER/NLD (8), 1929
1.d4 Nf6 2.c4 b6 3.Nc3 Bb7 4.f3 d5 5.cxd5 Nxd5 6.e4 Nxc3 7.bxc3 e6 8.Bb5+ Nd7 9.Ne2 Be7 10.0-0 a6 11.Bd3 c5 12.Bb2 Qc7 13.f4 Nf6 14.Ng3 h5 15.Qe2 h4 16.Nh1 Nh5 17.Qg4 0-0-0 18.Rae1 Kb8 19.f5 e5 20.d5 c4 21.Bc2 Bc5+ 22.Nf2 g6 23.fxg6 Rdg8 24.Bc1 Bc8 25.Qf3 Rxg6 26.Kh1 Ng3+ 27.hxg3 hxg3+ 28.Nh3 Bxh3 29.gxh3 Rxh3+ 30.Kg2 Rh2# 0-1

(198) Bernstein,Ossip - Capablanca,Jose Raul [D63]
Moscow, 1914
1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Nf3 Be7 5.Bg5 0-0 6.e3 Nbd7 7.Rc1 b6 8.cxd5 exd5 9.Qa4 Bb7 10.Ba6 Bxa6 11.Qxa6 c5 12.Bxf6 Nxf6 13.dxc5 bxc5 14.0-0 Qb6 15.Qe2 c4 16.Rfd1 Rfd8 17.Nd4 Bb4 18.b3 Rac8 19.bxc4 dxc4 20.Rc2 Bxc3 21.Rxc3 Nd5 22.Rc2 c3 23.Rdc1 Rc5 24.Nb3 Rc6 25.Nd4 Rc7 26.Nb5 Rc5 27.Nxc3 Nxc3 28.Rxc3 Rxc3 29.Rxc3 Qb2 30.Qxb2 Rd1# 0-1

(199) Anand,Viswanathan (2715) - Meschkat,R [B82]
Frankfurt, 1994
1.e4 c5 2.Nc3 d6 3.f4 Nc6 4.Nf3 a6 5.d4 cxd4 6.Nxd4 Nf6 7.Be3 e6 8.Qf3 Qc7 9.0-0-0 Be7 10.Rg1 Nxd4 11.Rxd4 Bd7 12.g4 Bc6 13.g5 Nd7 14.f5 e5 15.Rd2 0-0-0 16.Bc4 f6 17.gxf6 Bxf6 18.Rgd1 Nc5 19.Kb1 Kb8 20.Nd5 Bxd5 21.Bxd5 Rd7 22.c4 b6 23.b4 Nb7 24.Rd3 Ka7 25.Ra3 Rhd8 26.Rdd3 Ra8 27.Rxa6+ Kxa6 28.Ra3+ Na5 29.Rxa5+ bxa5 30.b5# 1-0

(200)Alekhine,Alexander - Euwe,Max [D17]
World Championship 16th Netherlands (1), 1935
1.d4 d5 2.c4 c6 3.Nf3 Nf6 4.Nc3 dxc4 5.a4 Bf5 6.Ne5 Nbd7 7.Nxc4 Qc7 8.g3 e5 9.dxe5 Nxe5 10.Bf4 Nfd7 11.Bg2 Be6 12.Nxe5 Nxe5 13.0-0 Be7 14.Qc2 Rd8 15.Rfd1 0-0 16.Nb5 Rxd1+ 17.Rxd1 Qa5 18.Nd4 Bc8 19.b4 Qc7 20.b5 c5 21.Nf5 f6 22.Ne3 Be6 23.Bd5 Bxd5 24.Rxd5 Qa5 25.Nf5 Qe1+ 26.Kg2 Bd8 27.Bxe5 fxe5 28.Rd7 Bf6 29.Nh6+ Kh8 30.Qxc5 1-0

APPRAISAL REPORT

Sl.	Training Chapter	No. of Question	Marks/ Question	Maximum	Your Score	%	Excellent More than 75%	Good 50% to 75%	Needs Revision Less than 50%	Sign.
121	Bishop & Knight Mate - II	1	25	25						
122-135	Chess Compositions & Problems	16	10	160						
136-200	Traps & Pitfalls in the Openings	100	10	1000						
	GRAND TOTAL	117		1185						

TRAINER'S OBSERVATION & REMARKS:

SIGNATURE:

Of Chess it has been said that Life is not long enough for it, but that is the fault of Life, not Chess.

- William Ewart Napier

The Chess Course - A Curriculum is meant to be an innovative and unique training tool for chess players from the level of beginner through advanced. Unlike learn-by-rote systems or dry and descriptive explanations, this book endeavours to impart a strong foundation to aspiring players, while remaining engaging, fun and easy to follow. It also provides the instructor with a very useful tool as it proves to be the 'Practicals' to the Instructor's 'Theory'.

Praful Zaveri is India's first FIDE Instructor. The title of 'FI' (FIDE Instructor) was awarded to him at the Singapore International Chess Convention in 2007.

Creating Chess Cult