

THE CHESS COURSE

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NAME: _____

TRAINER: _____



THE CHESS COURSE

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FOREWORD

As we celebrate the 25th anniversary of The Chess Course, I am overwhelmed with gratitude and amazement at the incredible journey this book has undertaken since its inception in 1999. What began as a modest attempt to simplify the intricacies of chess has evolved into a timeless guide, cherished by chess enthusiasts across the globe.

Unlike most books, whose influence often diminishes with time, The Chess Course stands apart. Having withstood the test of over two and a half decades, its enduring appeal is nothing short of remarkable. I can only attribute its lasting impact to the blessings of Goddess Caissa.

Reflecting on these 25 years, it fills me with pride to know that this book has sold over 100,000 copies, crossing borders and uniting chess lovers worldwide. Its legacy is a testament to the universal appeal of chess—a game that challenges, educates, and inspires. With this special anniversary edition, we aim to continue this legacy, igniting a passion for chess in new generations and offering a fresh perspective to seasoned players alike.

I extend my heartfelt thanks to the readers, chess communities, and educators who have championed The Chess Course. Your unwavering support has been the cornerstone of its success. It is my hope that this edition will deepen your appreciation for the beauty and strategy inherent in the 64 squares.

I owe a special debt of gratitude to several individuals whose contributions have enriched this book:

- IM Jovan Petronic, for his exceptional teaching that shaped its core.
- IA Sandesh Nagarnaik, for fresh insights that refined the revised layout.
- Satish Swarnkar and Deepali Bhide, for crafting a solid foundation for its presentation.
- Jagannathan Govind Raju, whose editing infused vibrancy into the text.
- Ravindra Nargundkar, my mentor and trusted friend.
- My family, for their unwavering support and sacrifices in helping me realize this dream.
- Chess trainers worldwide, who have adopted this book as a vital teaching tool.
- IM Sagar Shah, founder of ChessBase India, whose efforts brought this book to global prominence.
- And of course, my readers and budding chess players, whose enthusiasm fuels this journey.

As we embark on the next chapter of this remarkable story, I am confident that The Chess Course will continue to captivate, educate, and delight all who journey into the world of chess—a masterful invention from my beloved homeland!

Here's to the next 25 years of The Chess Course and the enduring joy of the royal game!

Praful Zaveri
01 January 2025

CHESS SYMBOLS

$\begin{smallmatrix} + \\ = \end{smallmatrix}$	White Stands Slightly Better
$\begin{smallmatrix} = \\ + \end{smallmatrix}$	Black Stands Slightly Better
$\begin{smallmatrix} + \\ - \end{smallmatrix}$	White Has The Upper Hand
$\begin{smallmatrix} - \\ + \end{smallmatrix}$	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
$\triangle$	With The Idea
$\square$	Only Move
$\odot$	Zugzwang
X	Capture
+	Check
#	Checkmate



COURSE COMMENCES



TRAINING SESSION 1
CHESSBOARD - I

NUMBER OF SQUARES

Let's us begin our journey by exploring the chessboard. Visualize it as a battlefield, laid out in an 8x8 grid consisting of 64 squares. Picture Diagram 1, where the chessboard is neatly laid out with numbered squares.

8	16	24	32	40	48	56	64
7	15	23	31	39	47	55	63
6	14	22	30	38	46	54	62
5	13	21	29	37	45	53	61
4	12	20	28	36	44	52	60
3	11	19	27	35	43	51	59
2	10	18	26	34	42	50	58
1	9	17	25	33	41	49	57

1

These 64 squares alternate between dark and light, known as 'Black' and 'White' squares. In Diagram 2, you can see the perfect division—32 squares are White, and 32 are Black.

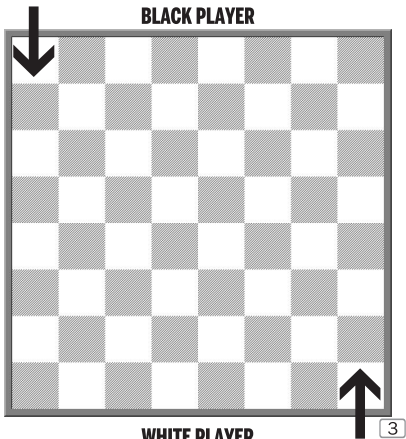
4	8	12	16	20	24	28	32
4	8	12	16	20	24	28	32
3	7	11	15	19	23	27	31
3	7	11	15	19	23	27	31
2	6	10	14	18	22	26	30
2	6	10	14	18	22	26	30
1	5	9	13	17	21	25	29
1	5	9	13	17	21	25	29

2

PLACEMENT OF THE CHESSBOARD:

Ensure that the chessboard is positioned correctly, with a White or light-coloured square on the right side. Refer to Diagram 3 for the proper setup.

WHITE SQUARE ON THE RIGHT-HAND CORNER



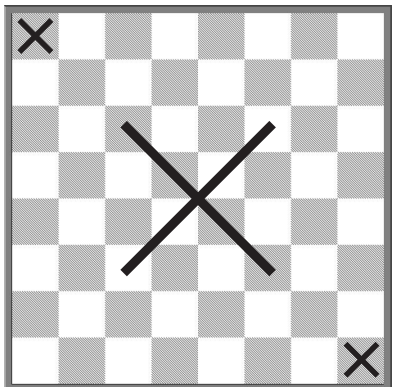
3

WHITE PLAYER
WHITE SQUARE ON THE RIGHT-HAND CORNER

REMEMBER 'WHITE ON THE RIGHT' RULE

A common mistake among beginners or inexperienced players is placing the chessboard incorrectly, as illustrated in Diagram 4, where a Black square is in the right corner. Always remember the **"WHITE ON THE RIGHT"** rule from the checklist before each game begins!

BLACK PLAYER

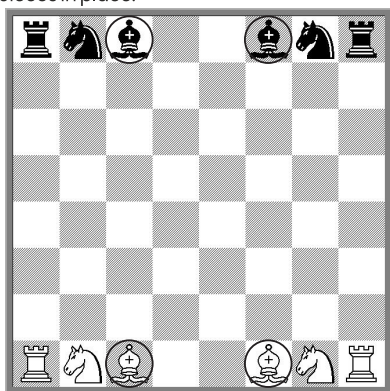


4

WHITE PLAYER

ARRANGEMENT OF BISHOPS

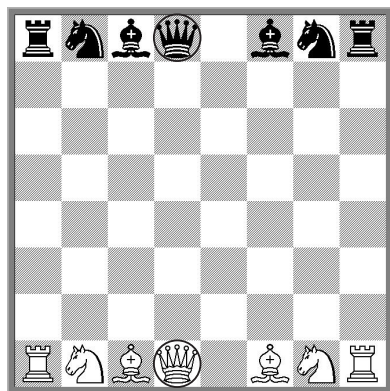
Next, we arrange the Bishops. Each Bishop is placed on the square next to the Knight, moving toward the centre. After the setup, you'll always find a Knight standing between a Rook and a Bishop. Check out Diagram 3 to see how the chessboard looks with these strategic pieces in place.



3

ARRANGEMENT OF QUEENS

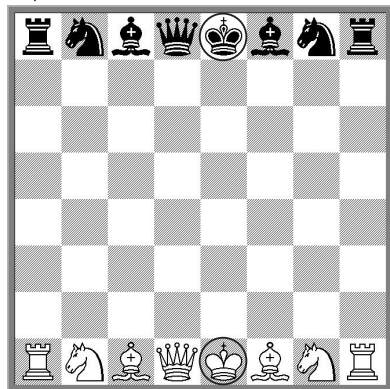
Queens are regal and particular about their squares. The White Queen occupies the White or light-coloured square, while the Black Queen starts on the Black or dark square. Remember the mantra: "Queens occupy the square of their own colour." Diagram 4 captures the moment when the Queens take their places.



4

ARRANGEMENT OF KINGS

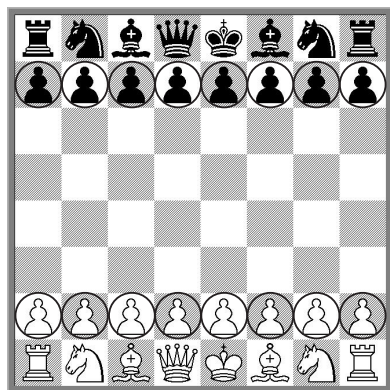
Now it's time for the Kings to assume their positions. The White King sits on a Black or dark-coloured square, while the Black King begins on a White or light square. Bow to your monarchs! Diagram 5 showcases the royal setup.



5

ARRANGEMENT OF PAWNS

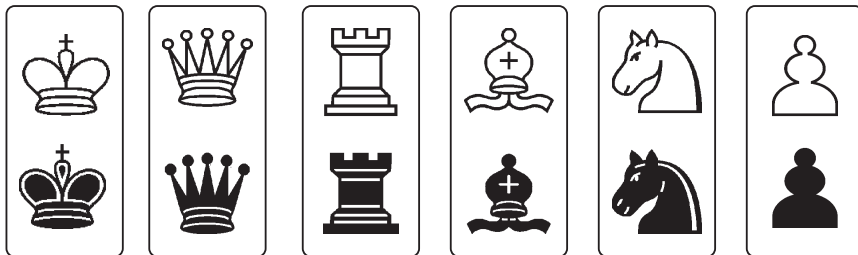
Finally, our little soldiers, the Pawns, march onto the 2nd rank, forming a protective line in front of the pieces. Once these diligent troops are in position, your chessboard should resemble Diagram 6.



6

And there you have it—the **STARTING POSITION** for a chess battle. Let the games begin!





ROOK

KNIGHT

PAWN

KING

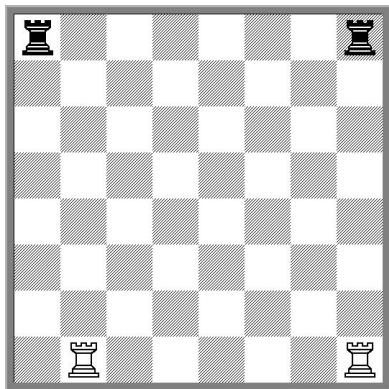
QUEEN

BISHOP

1

MATCH THE FIGURINE OF PIECES WITH THEIR CORRECT NAMES TO IDENTIFY EACH OF THE CHESSMEN.

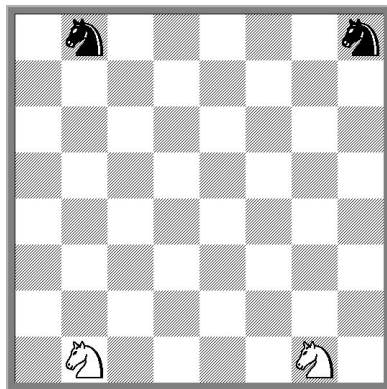
MARKS



2

ONE ROOK IS NOT ARRANGED CORRECTLY. CIRCLE THAT ONE.

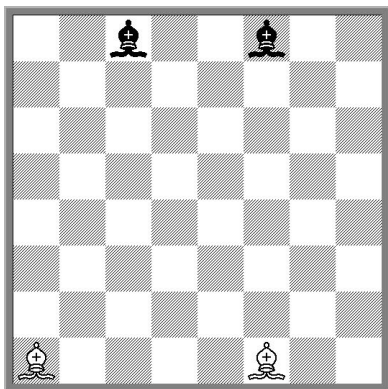
MARKS



3

ONE KNIGHT IS NOT ARRANGED CORRECTLY. CIRCLE THAT ONE.

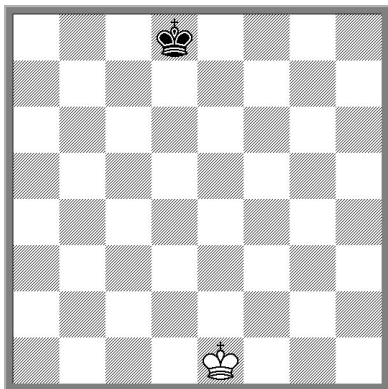
MARKS



4

ONE BISHOP IS NOT ARRANGED
CORRECTLY. CIRCLE THAT ONE.

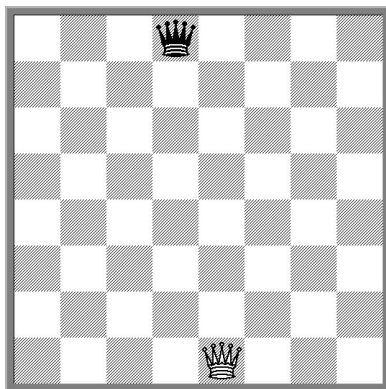
MARKS



6

ONE KING IS NOT ARRANGED
CORRECTLY. CIRCLE THAT ONE.

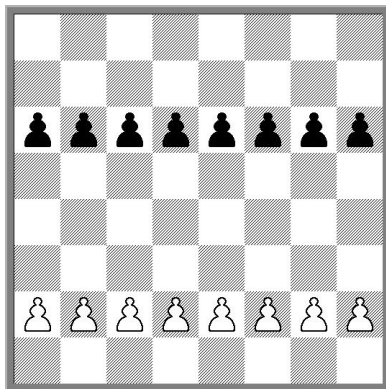
MARKS



5

ONE QUEEN IS NOT ARRANGED
CORRECTLY. CIRCLE THAT ONE.

MARKS



7

ONE SET OF PAWNS IS NOT
ARRANGED CORRECTLY.
CIRCLE THAT SET.

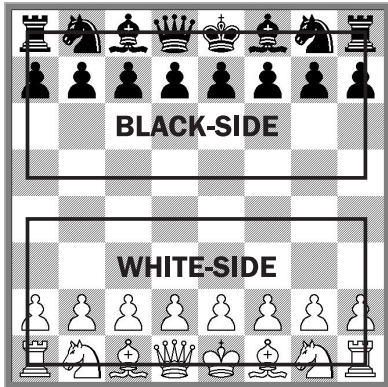
MARKS

TRAINING SESSION 3 CHESSBOARD - II

■ 8

Welcome to the continuation of our exploration of the chessboard from Part I. In this session, we'll delve into various elements and divisions of the board:

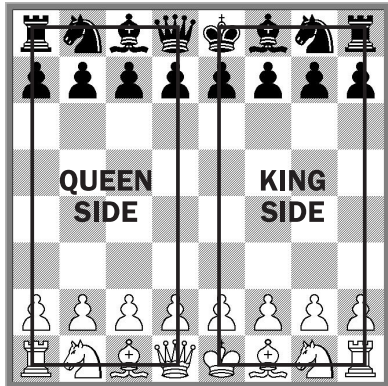
WHITE-SIDE & BLACK-SIDE



1

Imagine slicing the chessboard horizontally into two equal parts. The half where the White chessmen stand (32 squares) is known as the 'White-side,' while the half with the Black chessmen is the 'Black-side.' Check out Diagram 1 for a visual guide.

KING-SIDE & QUEEN-SIDE

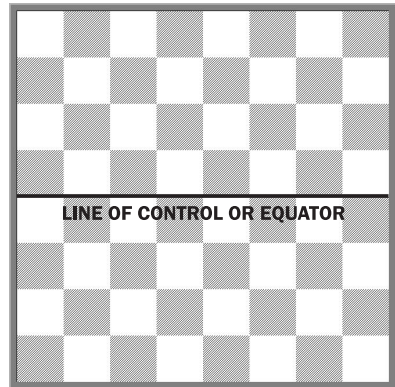


2

Next, let's divide the chessboard into left and right halves from the player's perspective, with White pieces on the bottom. The left half becomes the Queen-side, and the right half is the King-side. It's like having two royal neighbourhoods! This division is highlighted in diagram 2.

You'll notice that the King-side is always on the right for White and on the left for Black. This strategic detail is akin to a military operation, ensuring everything stays in order.

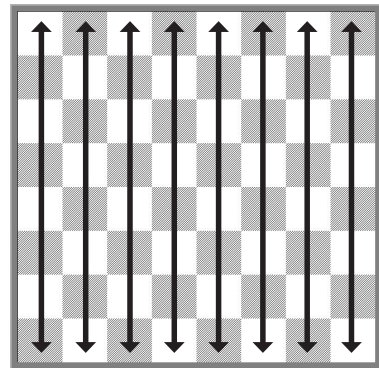
LINE OF CONTROL OR EQUATOR



3

In chess, we borrow a term from the military playbook. The Line of Control (LOC) or 'Equator' is the horizontal line that draws the boundary between the White-side and the Black-side of the chessboard. Picture it as the chessboard's diplomatic border. For a visual guide, refer to Diagram 3.

FILES



4

The 8 vertical lines on the chessboard are called FILES. Picture them as the pillars supporting the chess world. Explore Diagram 4 for a clearer view.

TRAINING SESSION 14 RECORDING CAPTURE WITH A PIECE

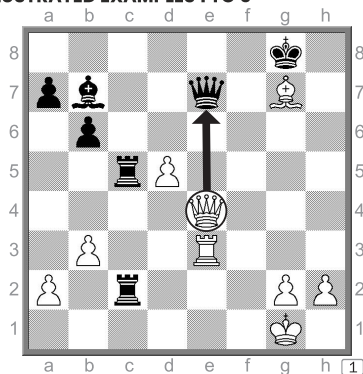
■ 38

The notation for a piece capturing another piece is recorded in the following order:

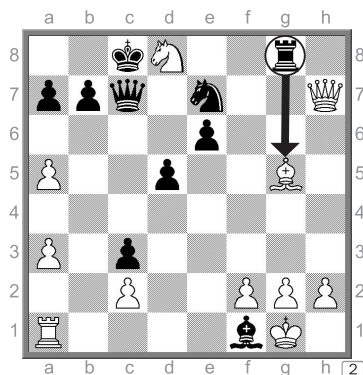
ORDER OF RECORDING

1. **Symbol of the Piece:** Indicate the piece initiating the capture.
2. **Capture Symbol:** Use "x" to indicate capture.
3. **Square of Capture:** Specify the square where the capture occurs.
4. **Check/Checkmate Notation:** Use '+' for check and '#' for checkmate, as applicable.

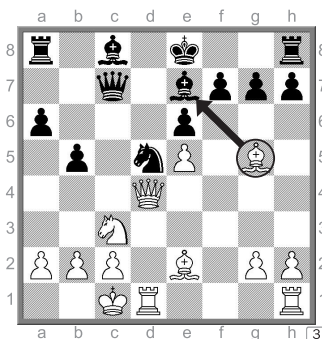
ILLUSTRATED EXAMPLES 1 TO 5



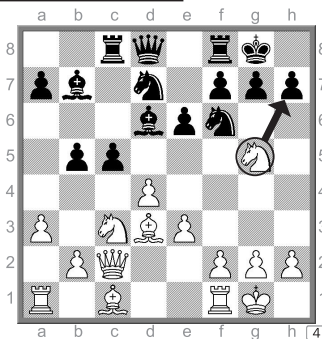
MOVE	WHITE	BLACK
1.	Qxe7	



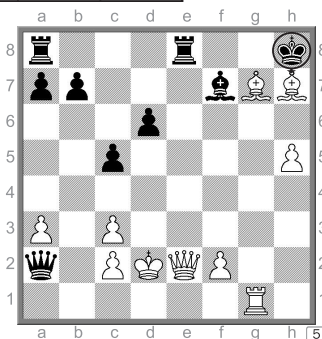
MOVE	WHITE	BLACK
1.	...	Rxg5



MOVE	WHITE	BLACK
1.	Bxe7	



MOVE	WHITE	BLACK
1.	Nxh7	

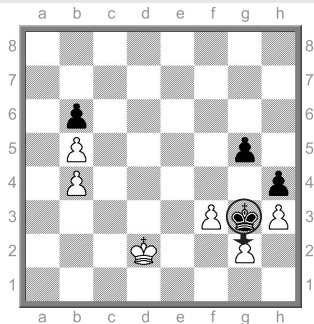


MOVE	WHITE	BLACK
1.	...	Kxh7

These examples illustrate the precise way to record captures with a piece, ensuring that each move is accurately documented.

EXERCISES

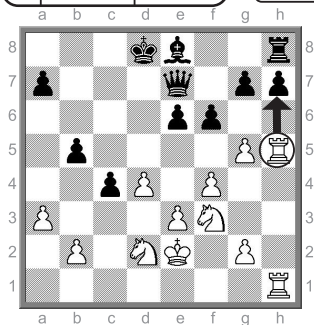
RECORDING CAPTURE WITH A PIECE ■ 39



BLACK CAPTURES ON g2.

MOVE	WHITE	BLACK	MARKS

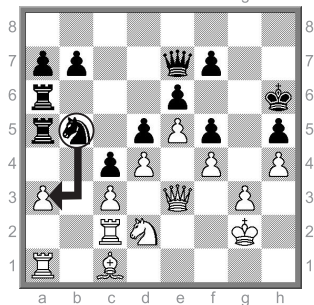
1



WHITE CAPTURES ON h7.

MOVE	WHITE	BLACK	MARKS

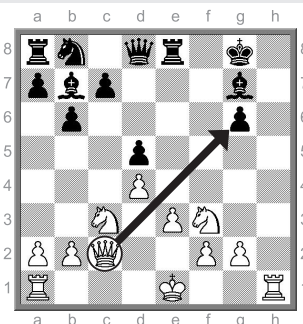
3



BLACK CAPTURES ON a3.

MOVE	WHITE	BLACK	MARKS

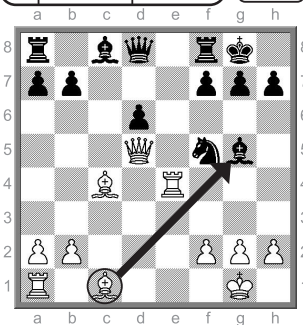
5



WHITE CAPTURES ON g6.

MOVE	WHITE	BLACK	MARKS

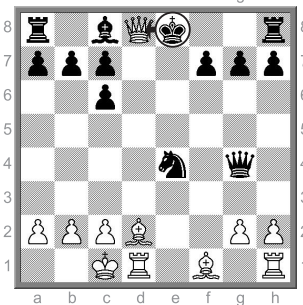
2



WHITE CAPTURES ON g5.

MOVE	WHITE	BLACK	MARKS

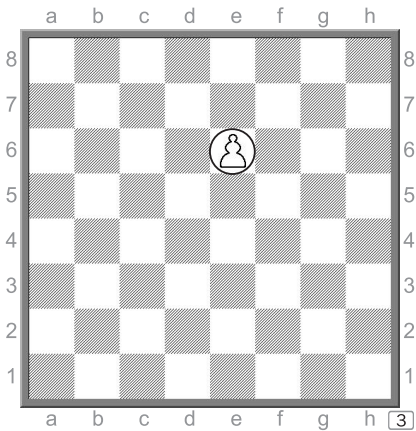
4



BLACK CAPTURES ON d8.

MOVE	WHITE	BLACK	MARKS

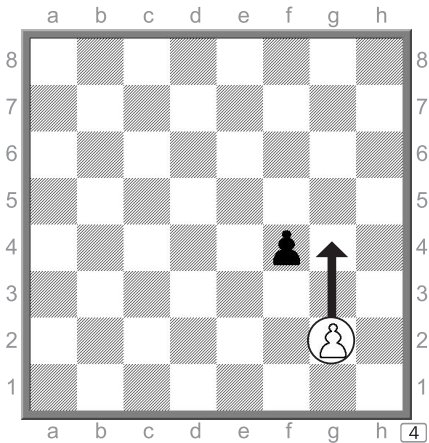
6



HOW CAN BLACK CAPTURE EN-PASSANT?

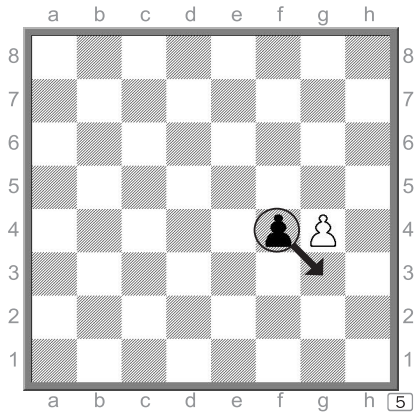
We now turn to the three interrelated diagrams (4 to 6) to illustrate the capturing move from Black's perspective.

In Diagram 4, the Black Pawn is on **f4** (the White 4th rank), and the White Pawn is on **g2** at its starting position, with White to play.



White advances his Pawn two squares forward from **g2** to **g4**, bypassing the Black Pawn on **f4** (Diagram 5):

MOVE	WHITE	BLACK
1.	g4	



Now, Black has the right to capture the White Pawn on **g4** En Passant with his **f4** Pawn. To do this, Black removes the White Pawn from the board and places his **f4** Pawn on **g3**:

MOVE	WHITE	BLACK
1.	...	fxg3

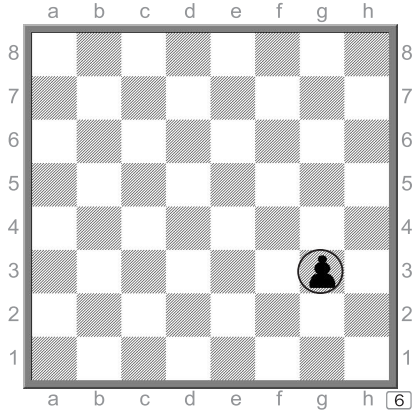
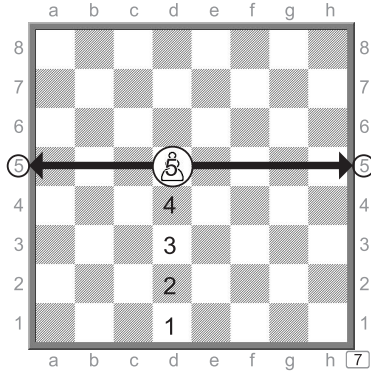


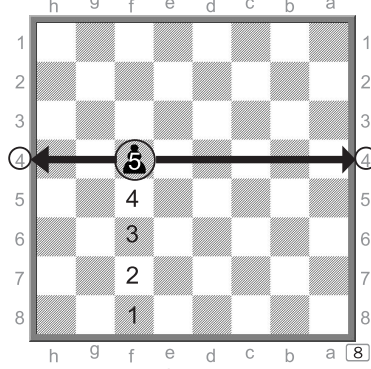
Diagram 6 shows the final position after Black has captured White's Pawn En-Passant.

RULES FOR EN-PASSANT PAWN CAPTURE

1. The capturing Pawn must be on its 5th rank. For Black, this corresponds to the 4th rank (see Diagrams 7 & 8).

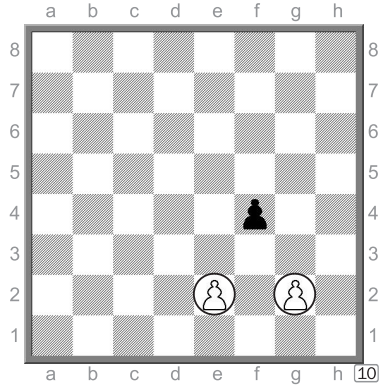
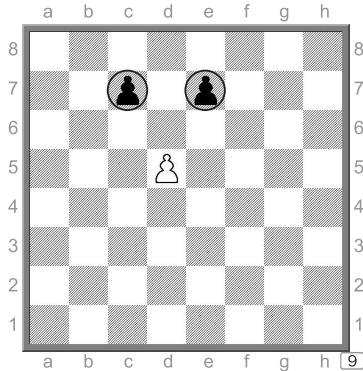


WHITE PLAYER

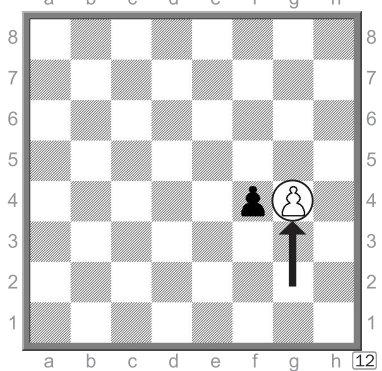
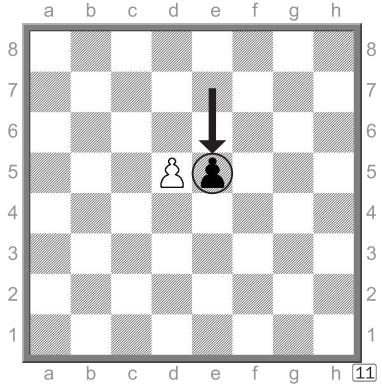


BLACK PLAYER

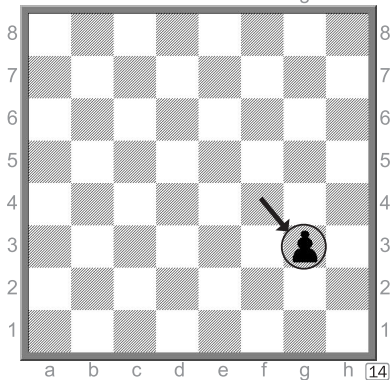
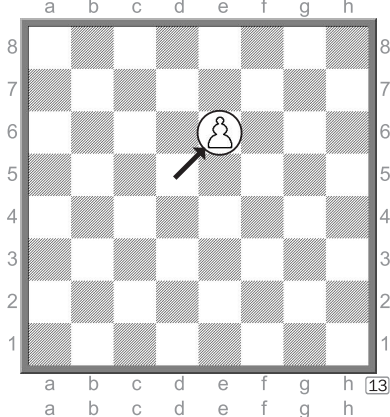
2. The Pawn to be captured must be on an adjacent file at its starting position. If the White Pawn is on d5, the Black Pawn should be on c7 or e7 (see Diagram 9). For the Black Pawn on f4, the White Pawn should be on e2 or g2 (see Diagram 10).



3. The Pawn to be captured must have moved two squares from its starting position in a single move. In Diagram 11, the Black Pawn moves from e7 to e5, while in Diagram 12, the White Pawn moves from g2 to g4.



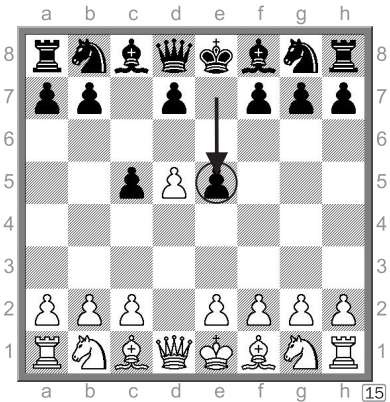
4. In capturing, White will remove the Black Pawn on e5 from the board and place his Pawn on e6 (see Diagram 13), while Black will remove the White Pawn on g4 and place his Pawn on g3 (see Diagram 14).



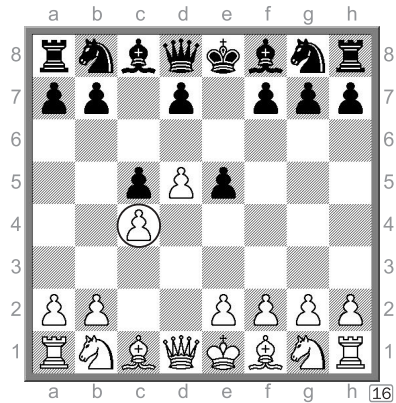
5. The rule also states that the player must execute the capture immediately after the opposing side advances their Pawn two squares. If the player does not capture the Pawn En Passant on the next move, they lose the right to capture it later.

To understand Rule 5 thoroughly (the most important), let's take one more example (see Diagram 15). This position arises after Black's second move:

MOVE	WHITE	BLACK
1.	d4	c5
2.	d5	e5



According to the rule, White can capture the Black Pawn on **e5** En Passant. However, here White played **3.c4** (see Diagram 16) & as such, has forfeited the right to capture the Black Pawn on **e5**.

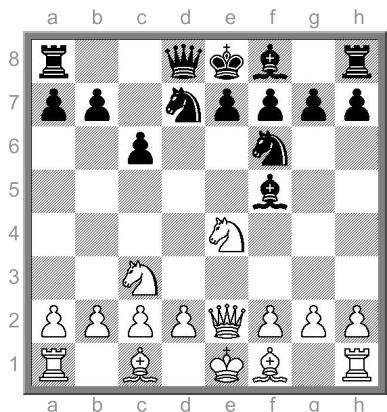


NOTATION FOR EN-PASSANT

This capture is recorded like a normal Pawn capture but is suffixed with "e.p." to indicate that it was an En Passant capture. Referring back to Diagrams 13 & 14, the captures for White and Black would be recorded as:

MOVE	WHITE	BLACK	MOVE	WHITE	BLACK
1.	dxe6 ep.		1.	...	fxg3 ep.



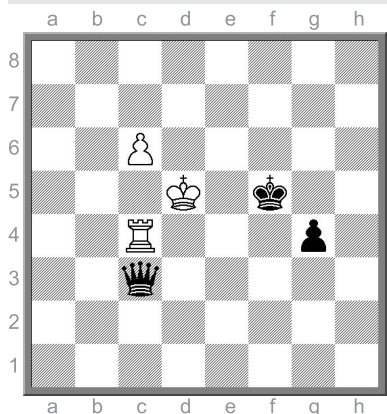


OSKAM VS DEMMENDAL
NETHERLANDS, 1933
WHITE TO PLAY & MATE IN ONE

7

MOVE	WHITE	BLACK

MARKS

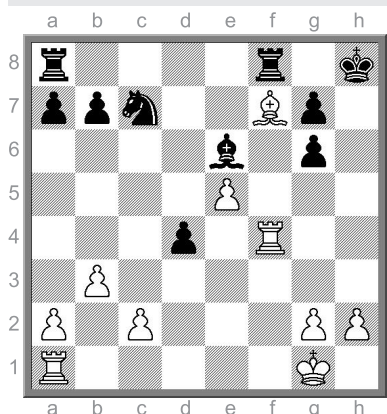


KERES VS FISCHER
BLED/ZAGREB/BELGRADE, 1959
BLACK TO PLAY & MATE IN ONE

8

MOVE	WHITE	BLACK

MARKS



EUWE VS WIERSMA
AMSTERDAM, 1920
WHITE TO PLAY & MATE IN ONE

9

MOVE	WHITE	BLACK

MARKS



TRAINING SESSION 41

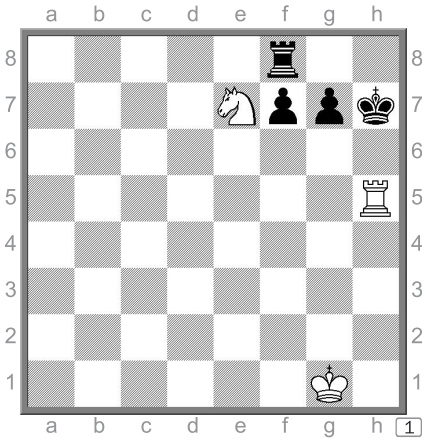
CHECKMATING PATTERN - ANASTASIA'S MATE

150

BACKGROUND

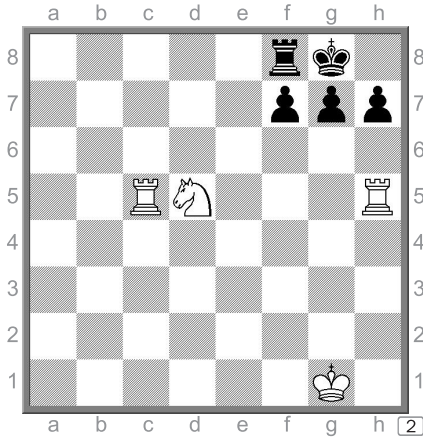
It's fascinating how a writer's love for chess can breathe life into the characters they create! Anastasia, a fictional character from the 18th-century German novel **"Anastasia and the Game of Chess"** (Anastasia und das Schachspiel) by Johann Jakob Wilhelm Heinse (1746–1803), has become a cherished figure in the chess world, almost as legendary as the renowned Dilaram.

A checkmate involving a queen or rook, with a knight controlling critical escape squares, is named Anastasia's Mate in honour of this character. Here's a glimpse of the checkmating sequence mentioned in Heinse's novel:



EXAMPLE 1
CLASSIC ANASTASIA'S MATE
WHITE TO PLAY

Let's understand the mechanism of this checkmate with White to play and deliver mate in 3 moves:



MOVE	WHITE	BLACK
1.	Ne7+	Kh8
2.	Rxh7+	Kxh7
3.	Rh5#	

1. The knight forces the king into the corner.
2. A standard rook sacrifice breaks the king's cover.
3. The second rook then swoops in to deliver the final checkmate.

EXAMPLE 2
HAMMER VS CARLSEN
CHALKIDIKI, 2003

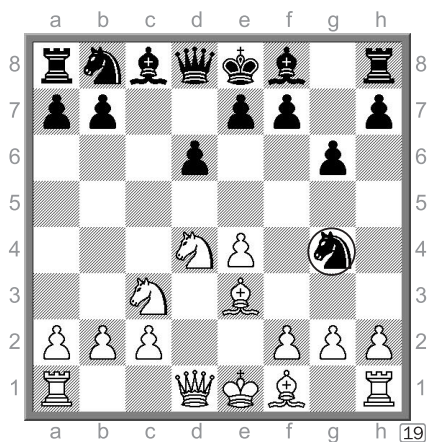
While I haven't reviewed every game played by Magnus Carlsen, widely regarded as the **GOAT** (Greatest of all times), I believe he has encountered nearly every checkmating pattern.

In our earlier Epaulette Mate section, we saw him win with that pattern. In the following game, he executes Anastasia's Mate against his compatriot, GM Jon Ludvig Hammer, at the World Youth Championship (U-14) in Greece, 2003:

1.Nf3 d6 2.d4 Nf6 3.Nbd2 g6 4.e4 Bg7
5.Bd3 O-O 6.O-O Nc6 7.c3 e5 8.h3 Nh5
9.dxe5 Nf4 10.Bb5 Nxe5 11.Nxe5 Qg5
12.Ng4 Qxb5 13.Nb3

TRAP & PITFALL 19
GU XIAOBING (2300) –
KHAN NAZRANA (2129)
CHENNAI, 2001
SICILIAN DEFENSE

MOVE	WHITE	BLACK
1.	e4	c5
2.	Nf3	d6
3.	d4	cx d4
4.	Nxd4	Nf6
5.	Nc3	g6
6.	Be3	Ng4??



MOVE	WHITE	BLACK
7.	Bb5+	Bd7
8.	Qxg4	1-0

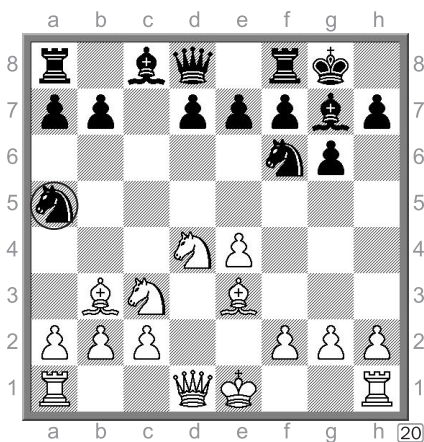
HOW TO AVOID THE PITFALL?

In this opening, Black is often concerned about White's plan to exchange the dark-squared bishop using the setup **Be3 – Qd2 – Bh6**. To counter this, Black played **6...Ng4**, but as demonstrated, this is a significant blunder that leads to losing a piece. The correct move is **6...Bg7!**, maintaining equality and ensuring solid development.

TRAP & PITFALL 20
FISCHER ROBERT –
RESHEVSKY SAMUEL
NEW YORK, 1958
SICILIAN DEFENSE

MOVE	WHITE	BLACK
1.	e4	c5
2.	Nf3	Nc6
3.	d4	cx d4
4.	Nxd4	g6
5.	Nc3	Bg7
6.	Be3	Nf6

MOVE	WHITE	BLACK
7.	Bc4	0-0
8.	Bb3	Na5?



MOVE	WHITE	BLACK
9.	e5!	Ne8??
10.	Bxf7+	Kxf7
11.	Ne6!	dxe6
12.	Qxd8	1-0

HOW TO AVOID THE PITFALL?

Black has two alternatives on move 8:

8...d6 or **8...Ng4**.

This bitter loss against Fischer spurred Reshevsky to innovate, and three years later, he introduced the novelty **8...Ng4** in their encounters. Despite the improvement, both games ended in a draw, showcasing the delicate balance in the position.

TRAINING SESSION 51 SKEWER ATTACK

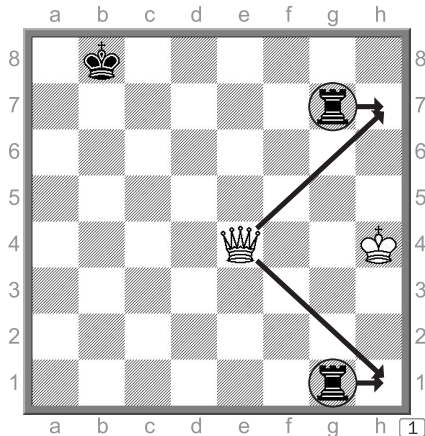
224

A Skewer attack can be identified when:

1. Two pieces of one side are aligned in a straight line on a file, rank, or diagonal.
2. Among the two pieces, the more valuable or important piece is directly in the line of the attacking piece.
3. This piece is attacked by the opponent's rook, bishop, or queen.
4. The attack forces the valuable piece to move away from the line of attack.
5. This allows the capturing of the piece behind it.

The Skewer tactic is essentially a pin in reverse; the key difference is that in a pin, the more valuable piece is behind, while in a skewer, it is directly in the line of fire.

EXAMPLE 1 PRAFUL ZAVERI 1995 BLACK TO PLAY



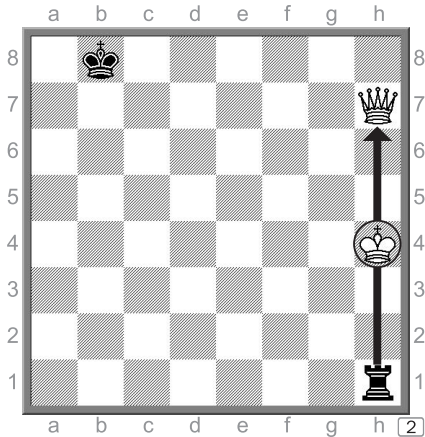
This position is inspired by an actual game played between two players at the National Under-12 Championship in Mumbai in 1995.

Black had created a mating net around the White king but could not deliver the final blow, as the White queen was guarding both critical squares, **h1** and **h7**, where the checkmate was likely to occur.

In time trouble, Black played **1...Rg8**, which allowed White to escape with a continuous barrage of checks, starting with **2. Qe5+**.

During post-game analysis, I showed Black how he had missed a winning opportunity! A simple sacrificial **1...Rh1+** or **1...Rh7+** would have done the trick!

MOVE	WHITE	BLACK
1.	...	Rh7+!
2.	Qxh7	Rh1+



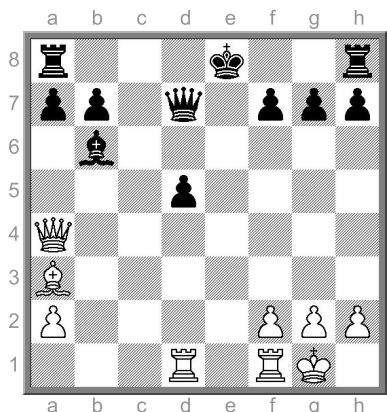
MOVE	WHITE	BLACK
3.	Kg5	Rxh7 0-1

Black can also employ the same idea from the other side:

MOVE	WHITE	BLACK
1.	...	Rh1+!
2.	Qxh1	Rh7+
3.	Kg4	Rxh1 0-1

EXAMPLE 2 PEDRO DAMIANO, 1512 BLACK TO PLAY

The position in this example is from the earliest chess book, *Questo Libro è da Imparare Giocare a Scacchi et de li Partiti*, written by Pedro Damiano (1480–1544).

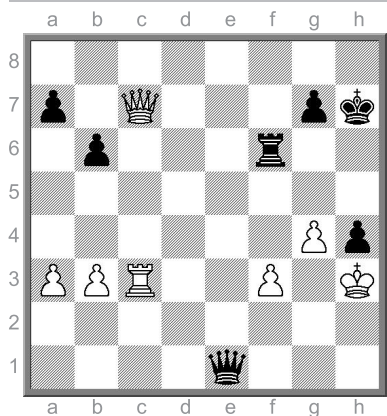


LEHMANN VS BLAU
AROSA, 1952
WHITE TO PLAY

1

MOVE	WHITE	BLACK

MARKS

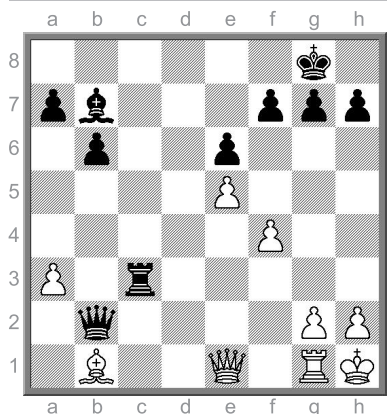


GRATIAS VS MULLER
GERMANY, 1976
BLACK TO PLAY

2

MOVE	WHITE	BLACK

MARKS



DRIMER VS POMAR
LEIPZIG, 1960
BLACK TO PLAY

3

MOVE	WHITE	BLACK

MARKS



TRAINING SESSION 65

WINDMILLS

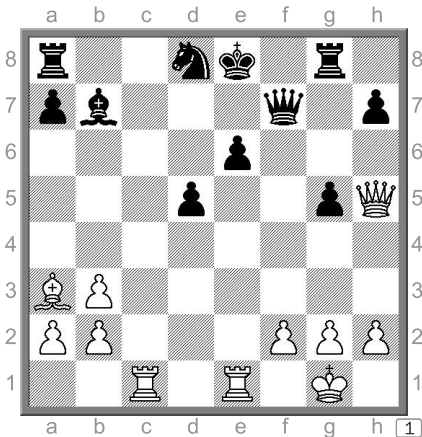
■ 318

Named after the energy of the wind and its repetitive movements, the windmill tactic in chess unleashes a series of checks and discovered checks, ultimately destroying the material balance.

This tactic enables the attacking player to gain material with each repetition of their check. Here's how it works:

1. The sequence of checks includes a normal check followed by a discovered check.
2. The king is forced to move back and forth between just two squares.
3. The attacking player can win material with each discovered check.

EXAMPLE 1
ANTUNAC VS HUEBNER
DRESDEN, 1969
WHITE TO PLAY



Although Black has a material advantage, his pieces are poorly positioned. He hopes to relieve the immense pressure by exchanging queens to achieve better coordination. However, White launches a stunning move that creates a tornado of activity:

MOVE	WHITE	BLACK
1.	Rc7!	Qxh5

[If 1...Qg6 2.Re7+ Kf8 3.Rxh7+ Ke8 4.Re7+ Kf8 5.Rxe6+ Kf7 6.Rxg6+--]

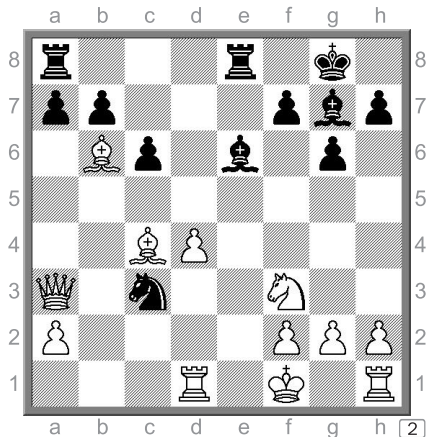
MOVE	WHITE	BLACK
2.	Re7+	Kf8

With the Black king restricted to just two squares, White can capitalise on each discovered check to gain material.

MOVE	WHITE	BLACK
3.	Rxb7+	Ke8
4.	Re7+	Kf8
5.	Rxh7+	Ke8
6.	Rxh5	1-0

The wind power has subsided, but the game is over!

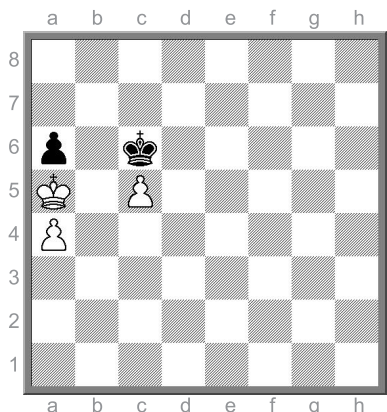
EXAMPLE 2
FISCHER VS BYRNE
NEW YORK, 1956
BLACK TO PLAY



A smaller windmill can also be observed in the "Game of the XX Century." After offering his queen in the previous move, young Bobby Fischer pressed hard to win this iconic game!

MOVE	WHITE	BLACK
1.	...	Bxc4+
2.	Kg1	Ne2+
3.	Kf1	Nxd4+
4.	Kg1	Ne2+
5.	Kf1	Nc3+
6.	Kg1	axb6

0-1

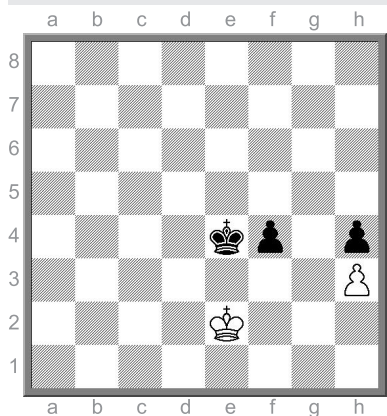


NOWAK VS WODA
POZNAN, 1985
WHITE TO PLAY & WIN

10

MOVE	WHITE	BLACK

MARKS

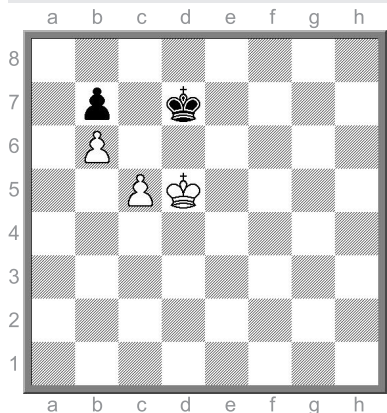


ALBURT VS KASPAROV
DAUGAVPILS, 1978
BLACK TO PLAY & WIN

11

MOVE	WHITE	BLACK

MARKS



EUWE VS HARTINGSVELT
AMSTERDAM, 1922
WHITE TO PLAY & WIN

12

MOVE	WHITE	BLACK

MARKS

TRAINING SESSION 75

LUCENA'S WINNING POSITION

■ 388

The Lucena Position is one of the most iconic concepts in chess endgames, specifically in the Rook and Pawn versus Rook scenario. Named after Luis Ramírez de Lucena, a 15th-century Spanish chess player and author, this position is a cornerstone of endgame theory. Lucena's Winning Position showcases a winning method for the superior side by demonstrating the power of rook coordination and strategic play in the endgame.

At its heart lies the technique known as "building a bridge" or "line closing," where the superior side uses their rook to shield their king from checks, allowing the pawn to promote successfully. This technique has stood the test of time, providing players with a practical method to convert advantages into victories in Rook and Pawn endgames.

Mastering Lucena's Position is essential for any aspiring chess player, as it frequently arises in competitive play and demonstrates the precision and creativity required to excel in endgames. Let us dive into the principles and examples to understand this timeless concept!

PRINCIPLES OF LUCENA'S WINNING POSITION

1. Control of the Queening Square

The pawn's promotion square must be protected either by the superior side's rook or king.

2. Rook Placement

The attacking rook should be placed on an active rank or file to support the pawn's promotion. This often involves "cutting off" the defending king from re-entering the battlefield on critical ranks or files.

3. Building the Bridge

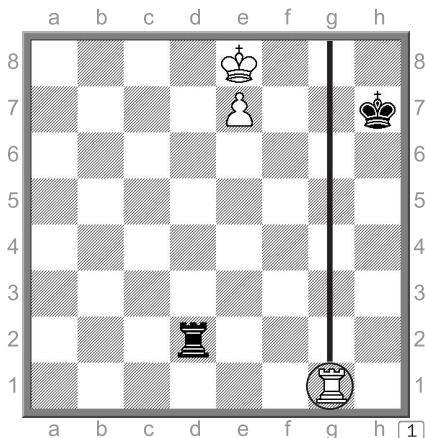
The hallmark technique of the Lucena Position, "building the bridge," involves using the rook to shield the king from checks.

4. King Activation

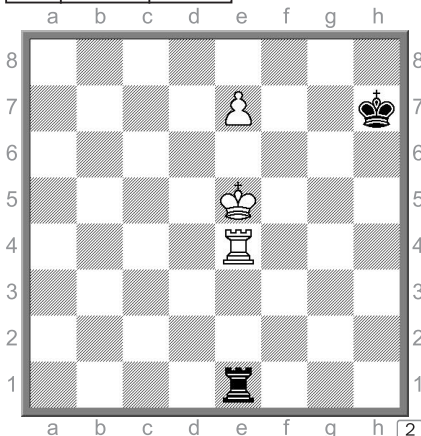
The attacking king must be actively positioned to assist in the promotion of the pawn. It should aim to step onto the queening square or support the pawn's advance while avoiding harassment by the opposing rook.

Let us now see these principles in action through examples!

PRACTICAL EXAMPLE 1 HEVIA VS CASTELLANOS HAVANA, 2010 WHITE TO PLAY AND WIN



MOVE	WHITE	BLACK
97.	Rg4!	Rd1
98.	Kf7	Rf1+
99.	Ke6	Re1+
100.	Kf6	Rf1+
101.	Ke5	Re1+
102.	Re4!	1-0



THE CHESS COURSE

TRAINING SESSION 32: ELEMENTARY CHECKMATE WITH A BISHOP & KNIGHT

1

MOVE	WHITE	BLACK
106.	Nf7+	Kg8
107.	Bd3	Kf8
108.	Bh7	Ke8
109.	Ne5	Kf8
110.	Nd7+	Ke8
111.	Ke6	Kd8

MOVE	WHITE	BLACK
112.	Kd6	Ke8
113.	Bg6+	Kd8
114.	Nc5	Kc8
115.	Bh5	Kd8
116.	Nb7+	Kc8
117.	Kc6	Kb8

MOVE	WHITE	BLACK
118.	Kb6	Ka8
119.	Bg4	Kb8
120.	Nc5	Ka8
121.	Bf5	Kb8
122.	Na6+	1-0

2

MOVE	WHITE	BLACK
83.	Ke6	Kc7
84.	Nd7	Kc6
85.	Bd3	Kc7
86.	Be4	Kd8
87.	Kd6	Ke8
88.	Bg6+	Kd8

MOVE	WHITE	BLACK
89.	Bf7	Kc8
90.	Nc5	Kd8
91.	Nb7+	Kc8
92.	Kc6	Kb8
93.	Kb6	Kc8

MOVE	WHITE	BLACK
94.	Be6+	Kb8
95.	Bh3	Ka8
96.	Nc5	Kb8
97.	Na6+	Ka8
98.	Bg2#	1-0

TRAINING SESSION 33: COMMON CHECKMATING IDEAS

1

MOVE	WHITE	BLACK
1.	f3?	e5
2.	g4??	Qh4#

2

MOVE	WHITE	BLACK
1.	e4	e5
2.	Bc4	Nc6
3.	Qf3	Nd4??
4.	Qxf7#	1-0

3

MOVE	WHITE	BLACK
1.	e4	e5
2.	Qh5	Nc6
3.	Bc4!	Nf6??
4.	Qxf7#	1-0

4

MOVE	WHITE	BLACK
1.	e4	e5
2.	Bc4	Bc5
3.	Qh5	d6
4.	Qxf7#	1-0

TRAINING SESSION 34: SIMPLE CHECKMATES

(1) 2...Qh4# 0-1

(2) 4.Qxf7# 1-0

(3) 4.Qxf7# 1-0

(4) 4.Qxf7# 1-0

(5) 8...Bg4# 0-1

(6) 24...Rg6# 0-1

(7) 7.Nd6# 1-0

(8) 53...Qe5# 0-1

(9) 20.Rh4# 1-0

(10) 18.Nf7# [18.Nc4#] 1-0

(11) 18.Nh4# 1-0

(12) 7.Nd5# 1-0

(13) 0.Bxf7# 1-0

(14) 5...Rxf1# 0-1

(15) 21.Ba6# 1-0

(16) 52...Qh2# 0-1

(17) 67...Qh1# 0-1

(18) 28.f8=N# 1-0

(19) 16.Nf6+ Kf8 17.Qe8# 1-0

(20) 33.hxg6+ Kh8 34.Rxf6# 1-0