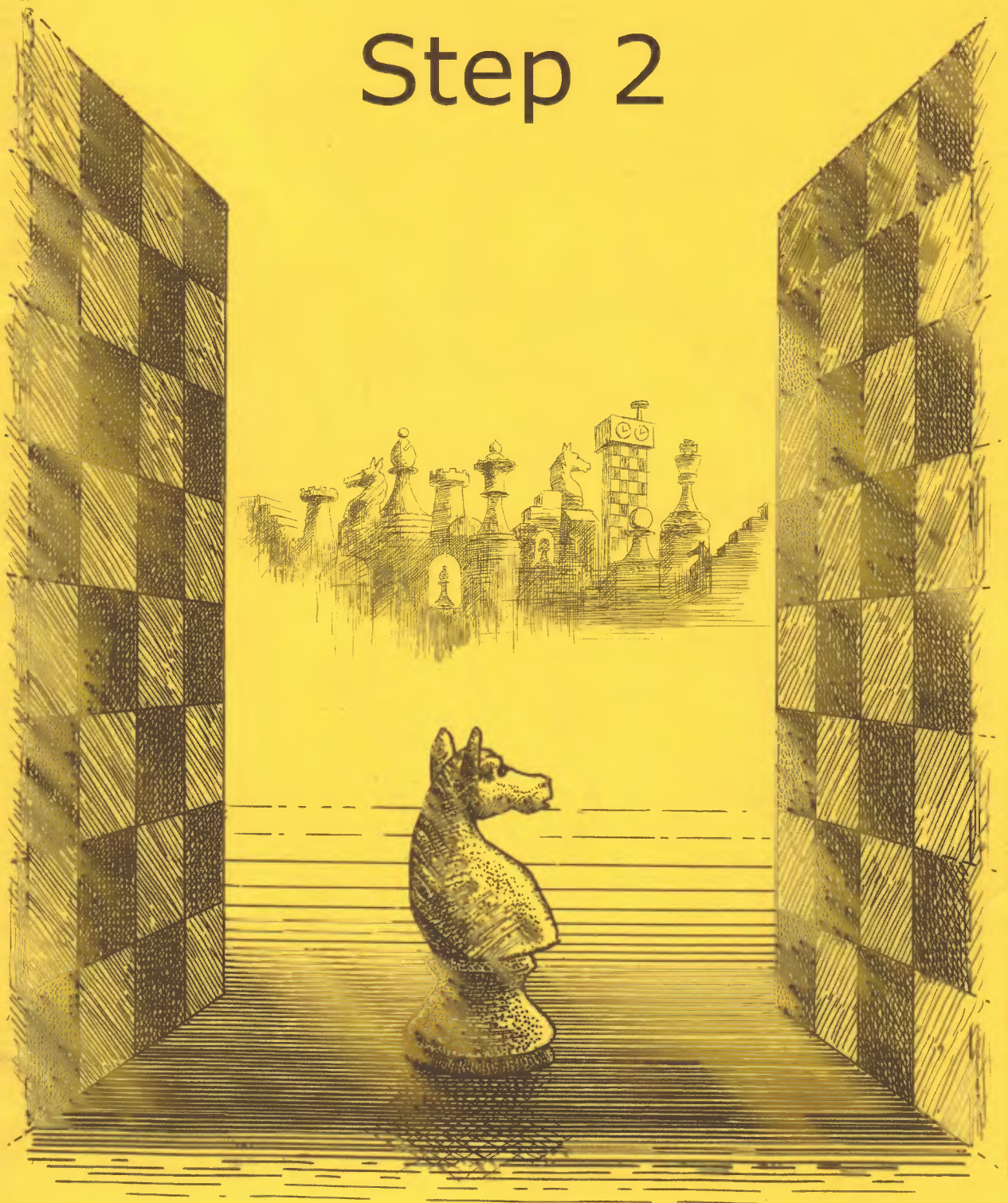
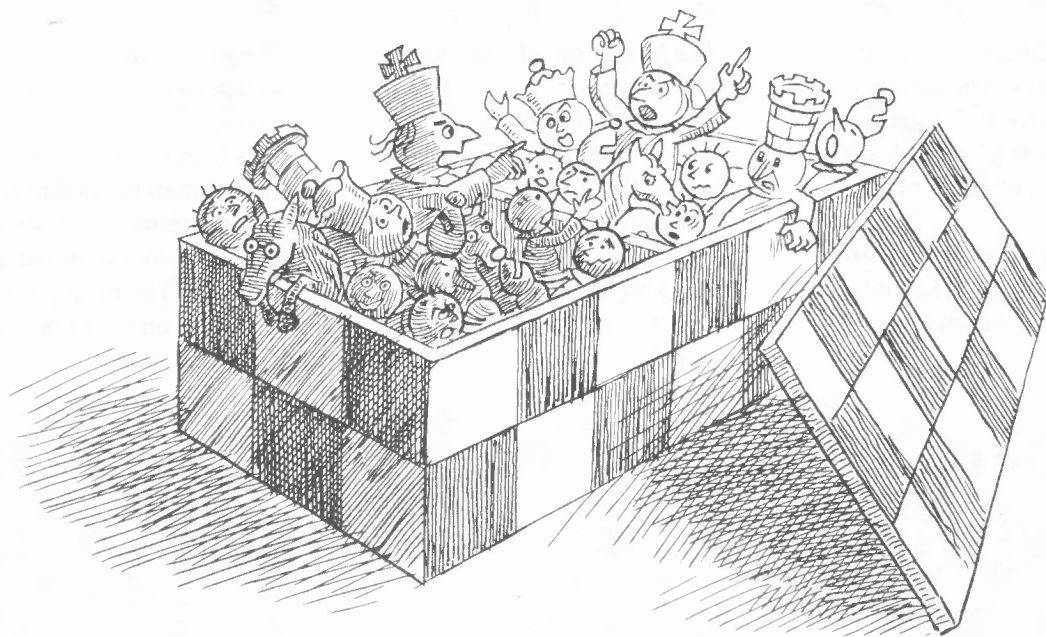


Learning chess

Step 2



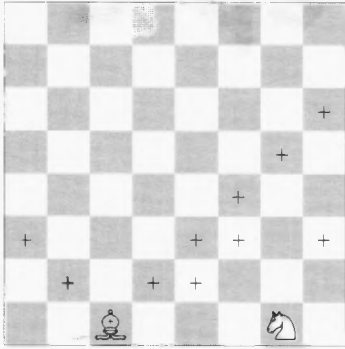
Workbook Step 2



Name:	Date of birth:
Street:	Place:
School:	Club:
Learned chess from:	1 st step completed:

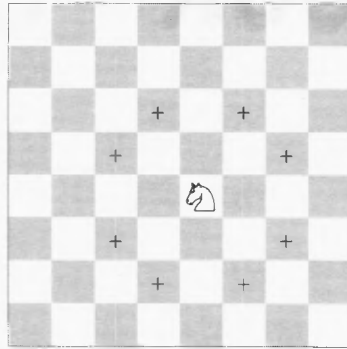
Activity of the pieces

A queen can do much more than other pieces. The value of pieces is of course of great importance, but also the place of the pieces on the board play an important role. The pieces gain importance by putting them on the right squares.



The knight on g1 can move to 3 squares. The bishop on c1 can move to 7 squares. The squares g5 and h6 are on the opponent's half of the board.

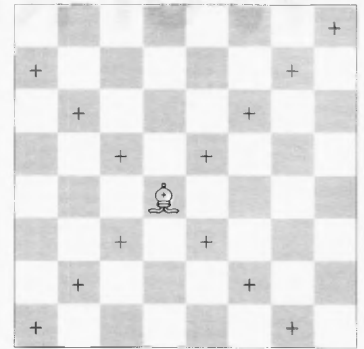
It is good to control squares of the opponent. He cannot easily put his own pieces there.



The knight on e4 can move to 8 squares.

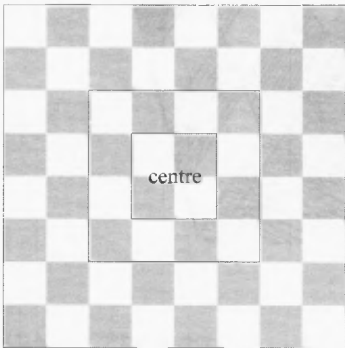
The knight has more possibilities than in the first diagram. The knight has more freedom to move, more mobility.

The knight controls 4 squares on the opponent's half of the board.



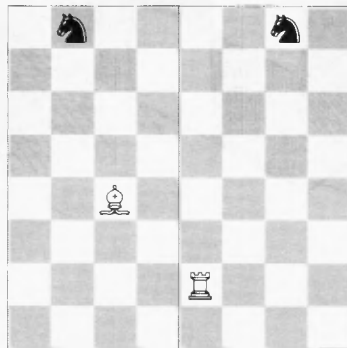
The bishop on d4 has 13 squares to which it can move.

This bishop has more possibilities than the one in the first diagram. The bishop has more freedom to move, more mobility. The bishop controls 4 squares on the opponent's half of the board.



In the middle of the board most of the pieces control most of the squares. So you must try to play your pieces into this part of the board. The middle of the board is called the centre, the squares d4, d5, e4, and e5. The squares around the centre are also important.

A piece in the centre can quickly support other pieces anywhere around the board.



On the left White can corner the black knight with **1. Bc4-b5**. On the right White plays **1. Re2-e6**. After which the knight on g8 cannot be played any longer.

A piece is active when:

- it is covering as many squares as possible.
- it controls squares on the opponent's half of the board.
- it corners a piece of the opponent.
- it attacks a piece of the opponent.



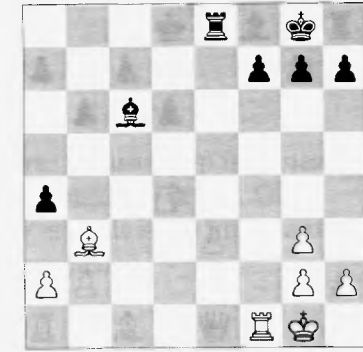
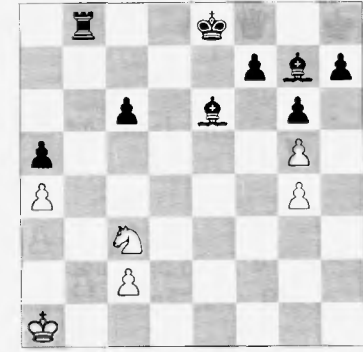
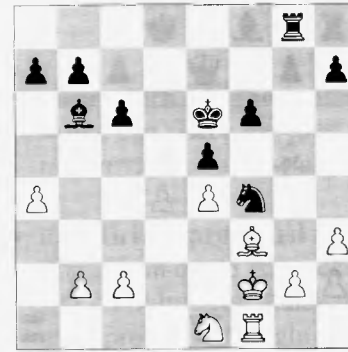
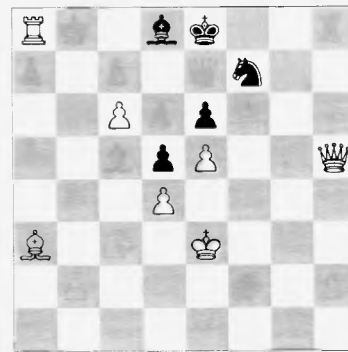
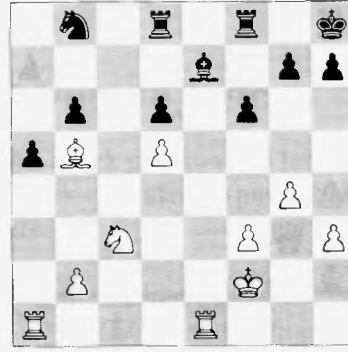
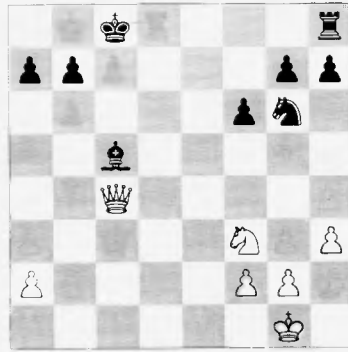
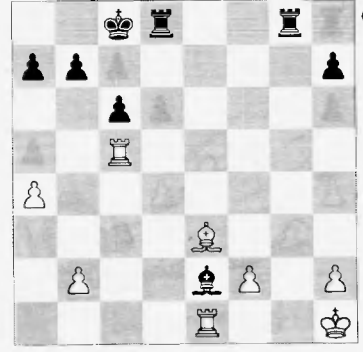
In your games you must take care that all the pieces are active.

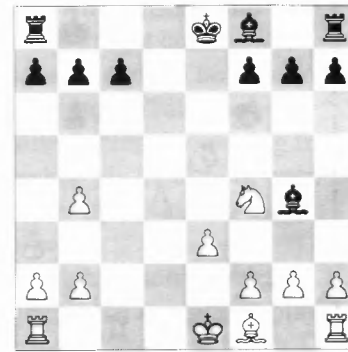
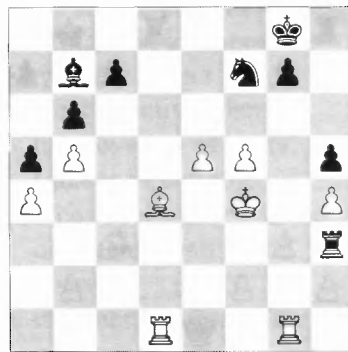
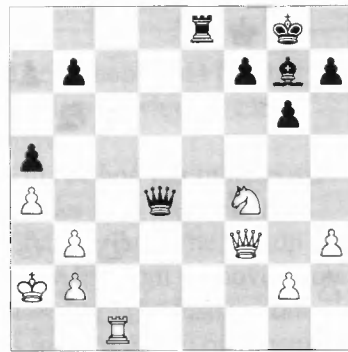
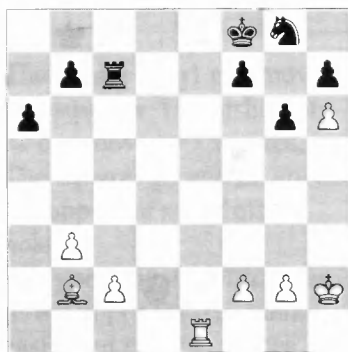
The white bishop and the black knight control few squares and are not attacking anything. White can solve this problem by playing the bishop via c1 to f4 or even better by advancing the c-pawn.

Black has more problems getting the knight into play. Via a5 there is no future. Only by playing Nd8 and Nf7 it can become active.

Test

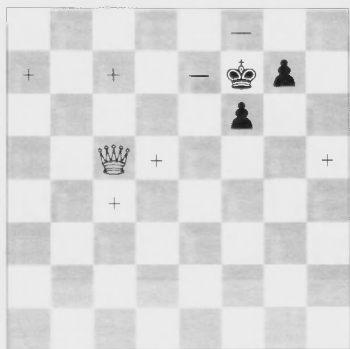
Mix (1st step): A





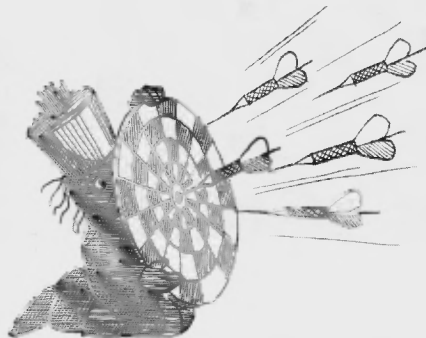
Targets of attack

In chess there are various targets that can be attacked.



1. The king is the target.

On the squares marked with a cross, the queen can attack the king, by giving check. Of course, giving check on e7 is not good at all, since the king can capture the queen there. An attack on the king always forces the opponent to react at once.



2. Material is the target.

An attack on a piece is less forcing than an attack on the king. An attack on material (pieces and pawns) makes sense when there are:

- **unprotected pieces**

The unprotected bishop on c4 can be attacked by a rook (**1. Ra1-c1** or **1. Re1-c1**). Attacking the bishop on b6 by **1. Ra1-b1** is less useful. White does not threaten to take.

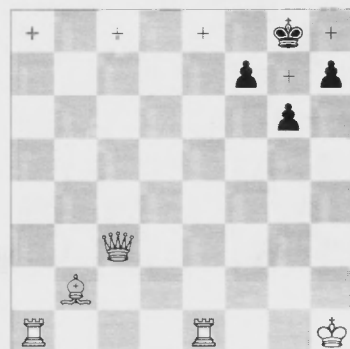


- **pieces with a higher value**

White can attack the rook with **1. Be3-h6**. Black must move the rook away not to lose any material.

- **insufficient protected pieces**

The knight on d5 is attacked once and defended once. With **1. Ra1-c1** White can attack the knight an additional time. Black must protect the knight or move him away.

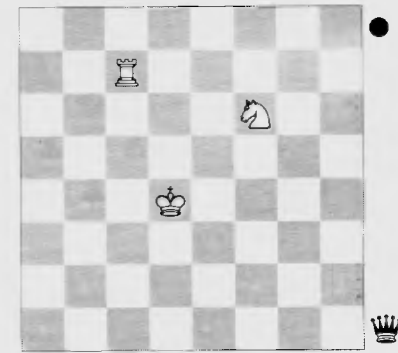
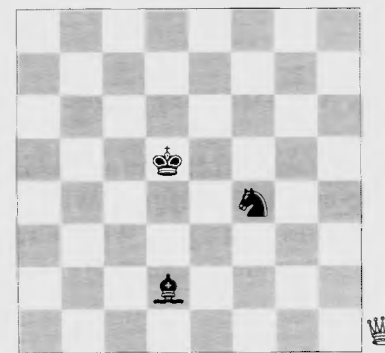
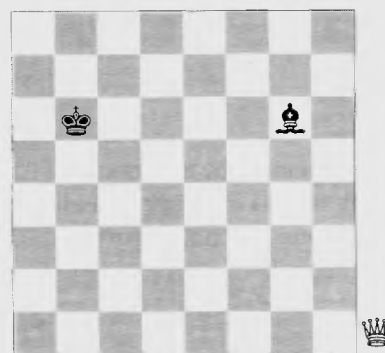
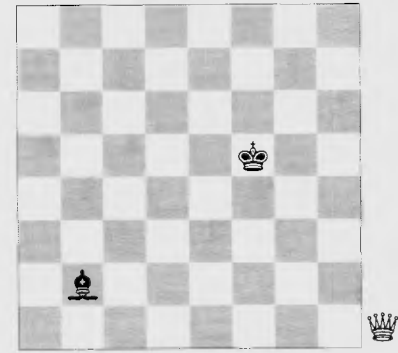
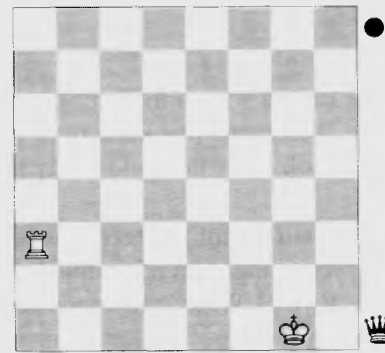
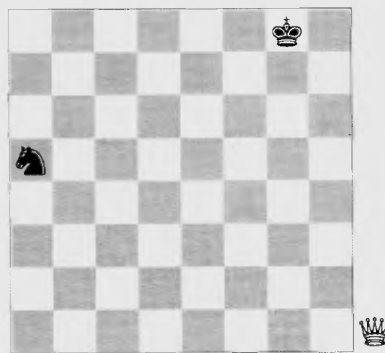
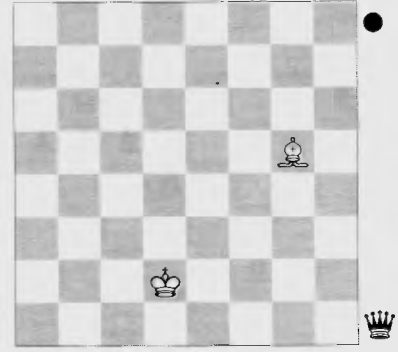
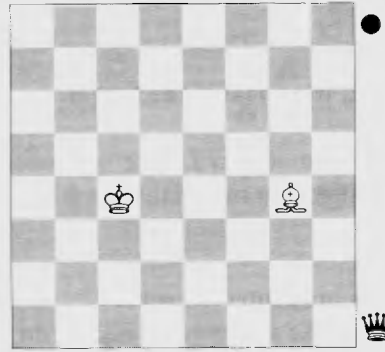
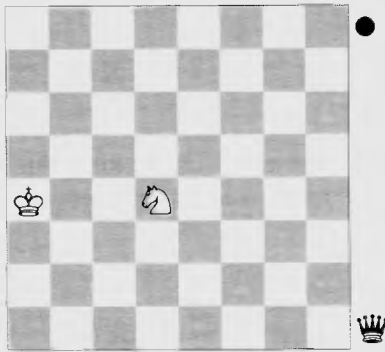
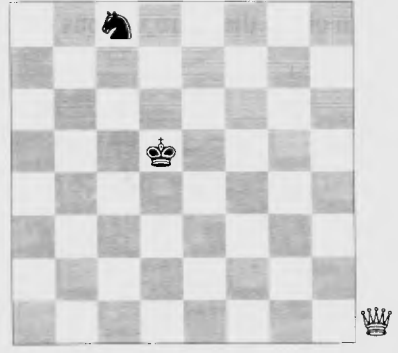
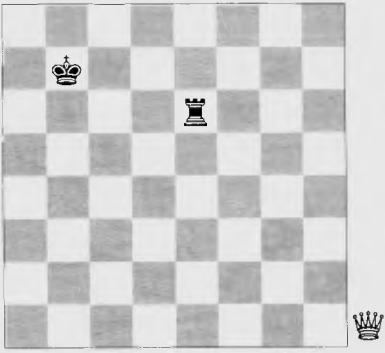


3. A square is the target.

The third target is an attack on a square. It must be an important square. In the diagram White has many targets of attack. On all squares with a plus White threatens to mate. It is not important whether these squares are empty or occupied.

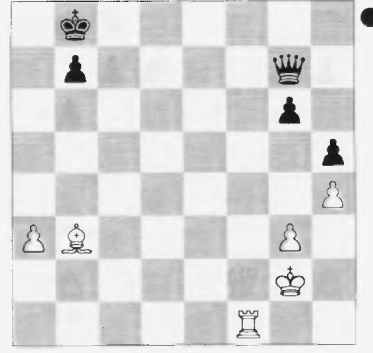
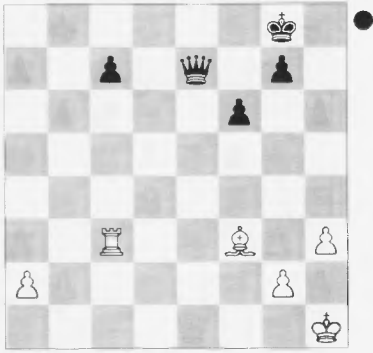
Double attack

Setting up a double attack: A



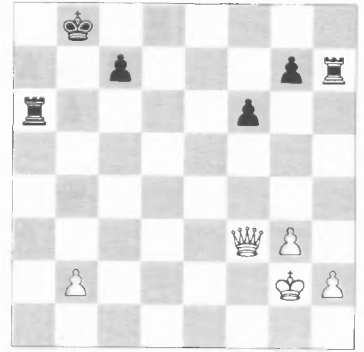
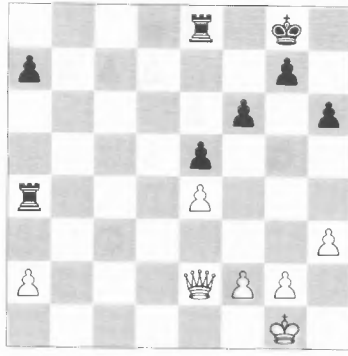
Double attack

Queen: **A**

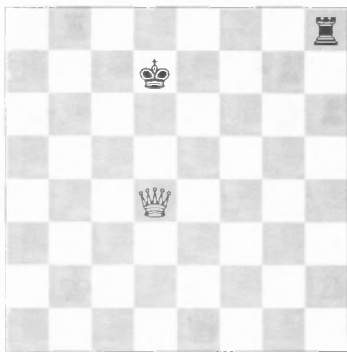


Double attack

Queen: **B**



Double attack: queen



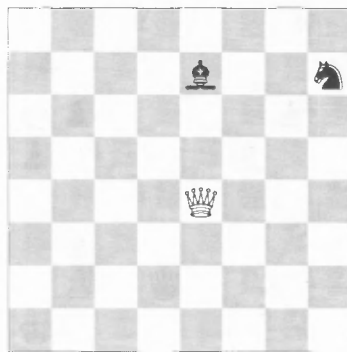
A double attack is an attack in which one piece attacks two targets. The targets in chess are:

- the king
- a piece
- an important square

The white queen attacks the king and the rook.

The king must give way and the rook is lost.

king + material



The queen attacks the bishop and the knight. One of them can escape, but the other is lost. Black always loses a piece.

A double attack with the queen on two pieces can only be successful if they are unprotected. The queen needs help with protected pieces.

material + material



The white queen attacks the knight and the important square d8.

This square is important because the queen can give mate on d8. If the knight moves away, White gives checkmate on d8. If Black prevents checkmate by, for example **1. ... h7-h6**, the knight is lost.

This is a double attack with the queen on the targets: **material + square**



This is almost the starting position. Black has just taken a pawn on e4 with his knight. That was not a smart move. The knight on e4 is not protected. Now White can win this knight with a double attack by the queen. He plays **1. Qd1-a4+**.

How do you recognise double attacks, when you yourself are playing?



To deliver a double attack in your own games you must pay attention to:

- On which square can you give check?
- Which pieces are unprotected?
- Where you can give mate?

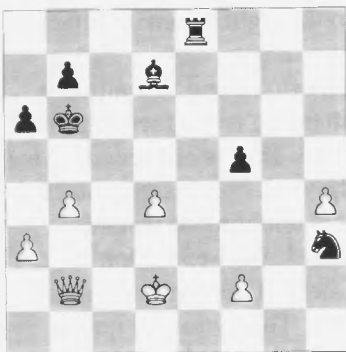
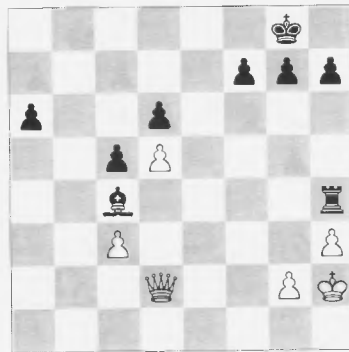
The king on g8 is not safe and all Black's pieces are unprotected. The best move is **1. Qe1-g3+**, but also **1. Qe1-c1** is a good double attack.



Not every double attack is good. The queen must come to the right square to attack two targets. The first thing that attracts attention is the fact that the black king is not secure. Also the rook on f4 is unprotected. It is tempting to instantly play **1. Qc5-e5+**. Don't! Check if the move is correct first. Then you will notice the bishop on h8 and you will play **1. Qc5-e3+**.

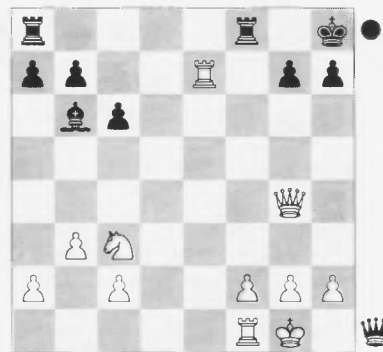
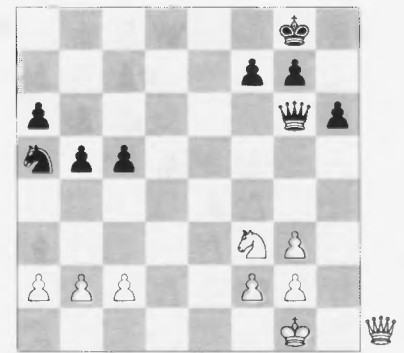
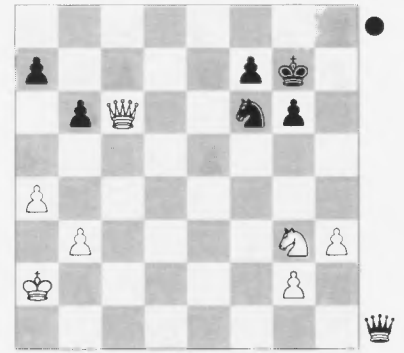
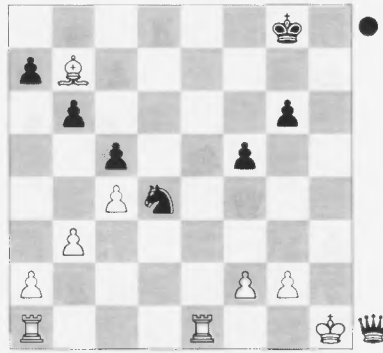
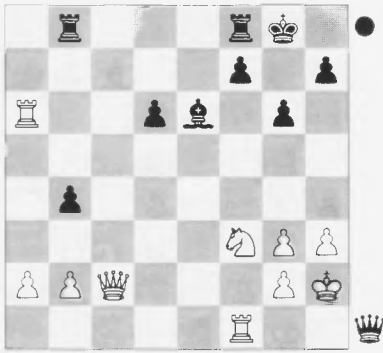
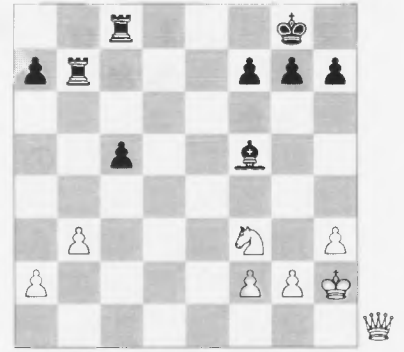
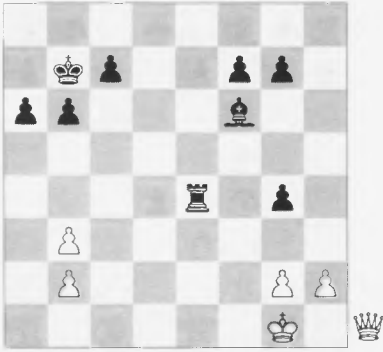
Double attack

Queen: C



Double attack

Setting up a double attack: B



Double attack

Queen: D

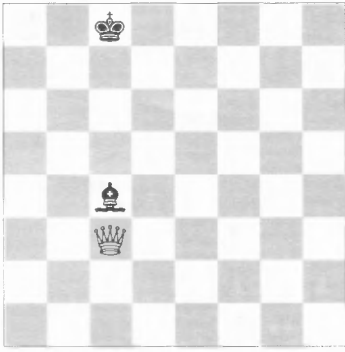


Double attack

Queen: F

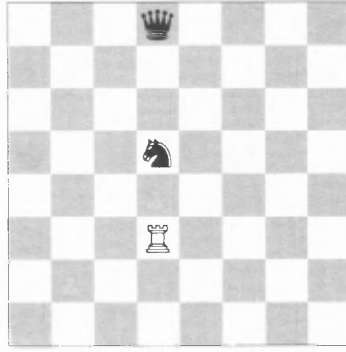


The pin



A pin is an attack on a piece that cannot be moved. In some cases the piece can be moved, but it will result in the loss of several points. The diagram shows a pin.

- The queen is the pinning piece.
- The bishop is the pinned piece.
- The king is the piece behind.



You can easily be confused which are the pinning pieces and the pieces being pinned. That is why we use different names:

The white rook is the **pinning piece**.

The black knight is the **front piece**.

The black queen is the **back piece**.



A pin can only take place:

- along a rank
- along a row
- along a diagonal

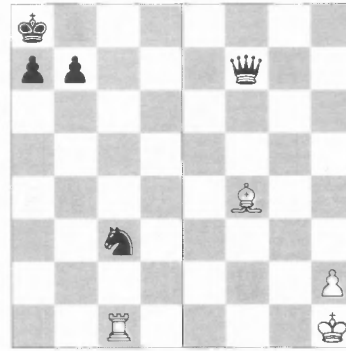
Only the queen, the rooks, and the bishops can pin other pieces.

Three black pieces are pinned: the knights on b5 and e4 and the bishop on b8. None of the pinned pieces can move because the king is the back piece.

The pin is aimed at the king.



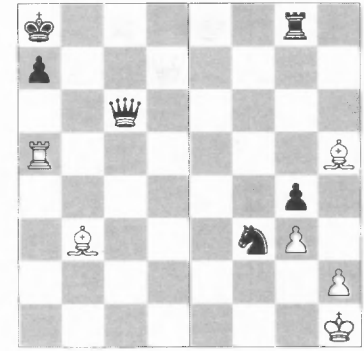
The bishop on a6 and the knights on d5 and g5 are pinned. The pinned pieces can be played, but it would cost material. The queen or the rooks would be lost. The pin is aimed at an important piece; in this case the queen and the rook. In a pin, the back piece is always heavier (worth more) than the front piece.



The knight on c3 and the bishop on f4 are pinned on important squares.

If these pieces are played, the opponent can checkmate. The pin is aimed at important squares.

An important square can be empty or occupied by a piece or a pawn.



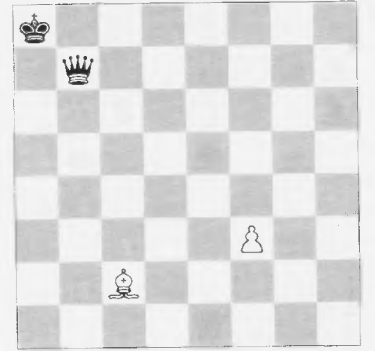
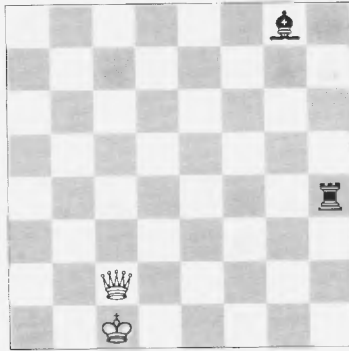
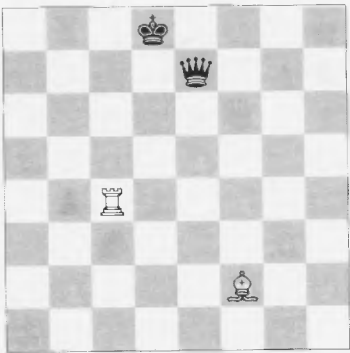
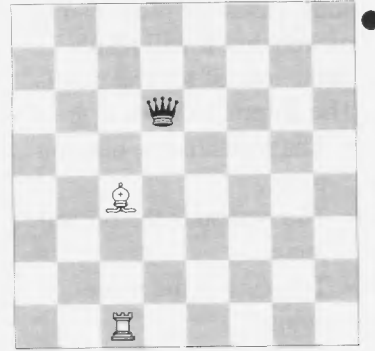
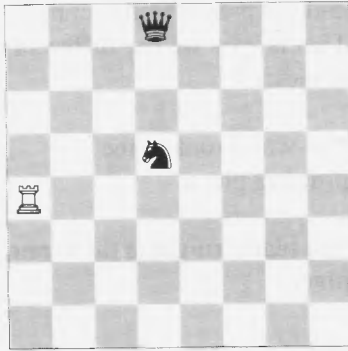
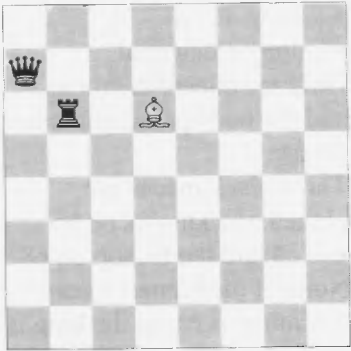
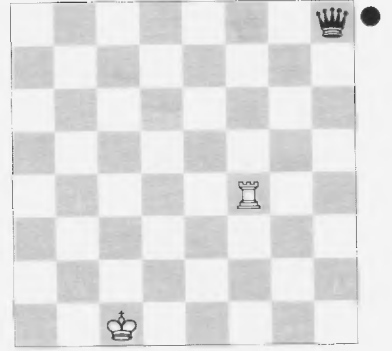
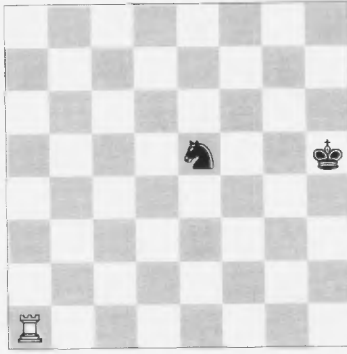
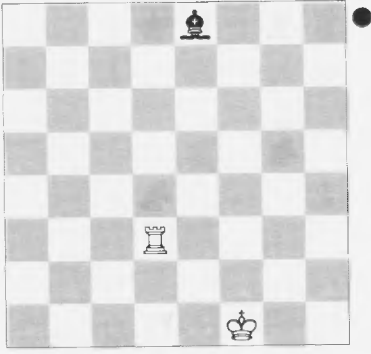
To pin, assistance of another piece can be necessary.

On the left White pins with **1. Bb3-d5** the black queen. The pin is possible because of the rook on a5.

On the right Black pins the bishop with **1. ... Rg8-h8**. He can not play because of mate on h2. The knight on f3 is the necessary help.

The pin

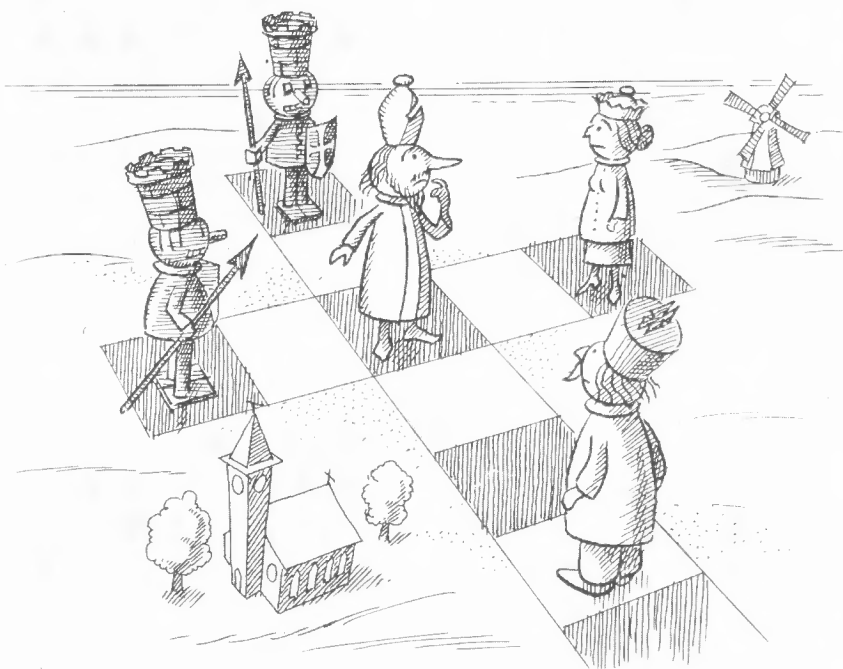
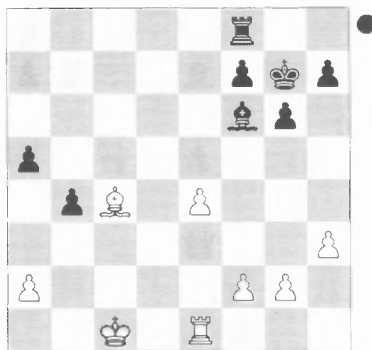
Pin: **A**



Kasparov

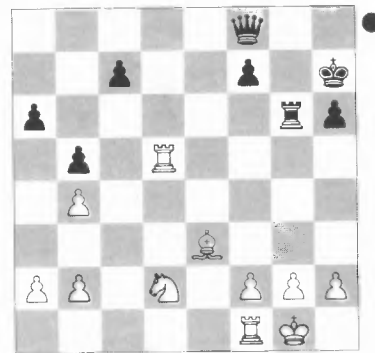
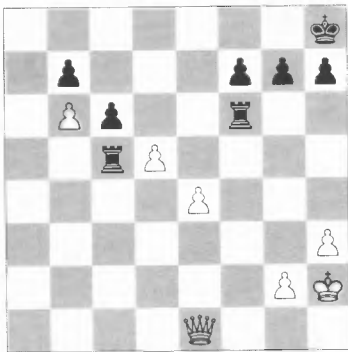
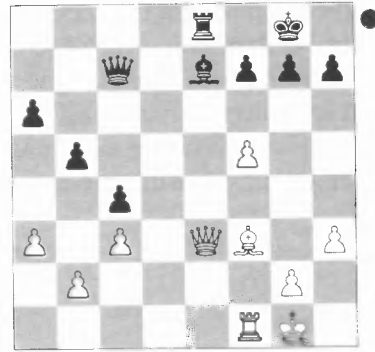
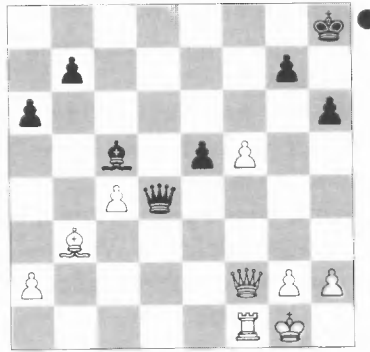
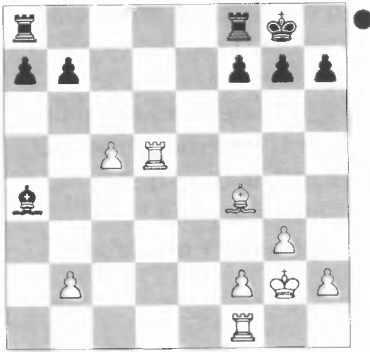
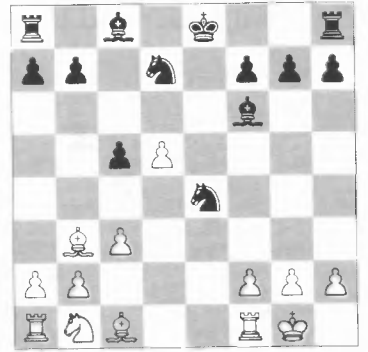
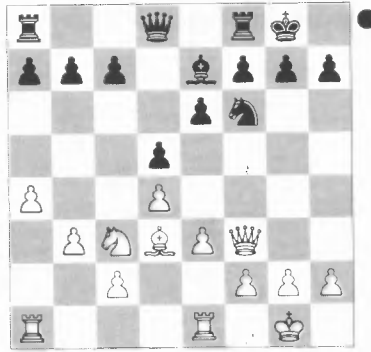
The pin

Pin: **B**



The pin

Pin: C



Elimination of the defence

Pieces that protect other pieces and squares are called defenders. Defenders can be eliminated.



The white knight is attacking the black bishop on d5. The function of the black knight is to protect the bishop. If white can eliminate the black knight, he can win a piece.



With the bishop on g5 White can capture the black knight: **1. Bg5xf6.**

With the capture, the knight disappears and its defensive function is lost. White wins a piece by eliminating the defence. White captures the defender and wins material.

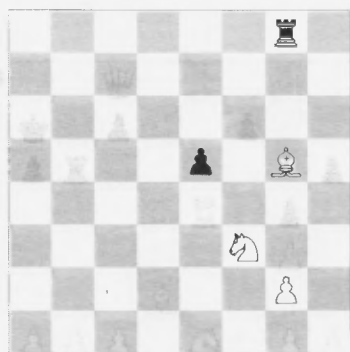
Capturing + material



In this diagram White eliminates the defender by a sacrifice.

First White gives two points with **1. Rb1xb6 a7xb6**, but after **2. Re2xe3** he has gained one point.

Capturing + material



Black can chase the white knight away with his e-pawn: **1. ... e5-e4.** If the white knight gives way, then black takes the bishop on g5.

This is eliminating the defence by chasing away the defender in order to win material. If the defender refuses to move away, in this case, the knight will be lost.

Chasing away + material



The rook on g6 protects the bishop on e6. We can chase away this defender with the bishop on d1. The choice is **1. Bd1-c2** or **1. Bd1-h5.**

Only the last move is correct, because after **1. Bd1-c2** Black can play **1. ... Rg6-g2.** Eliminating the defence by chasing away.

Chasing away + material

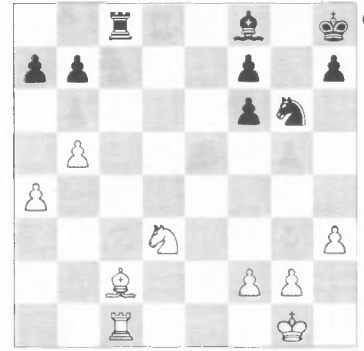
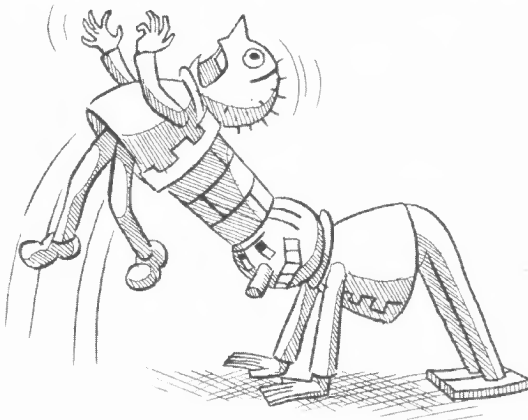
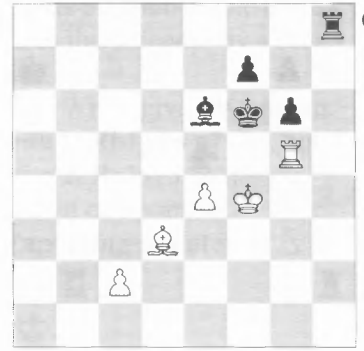
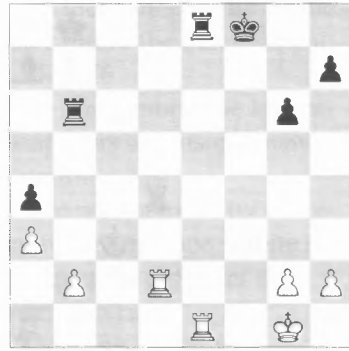
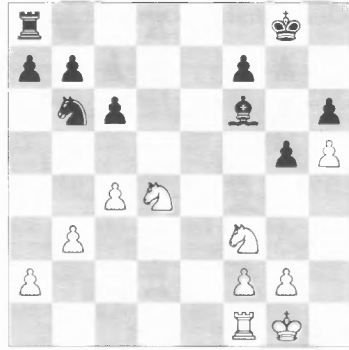


In your own games you can eliminate the defender as well. You search for pieces which are attacked and for their defenders.

Here the bishop on a5 is attacked. He is protected by the queen. With **1. g2-g4** White can lure the queen away. She must give up the defence.

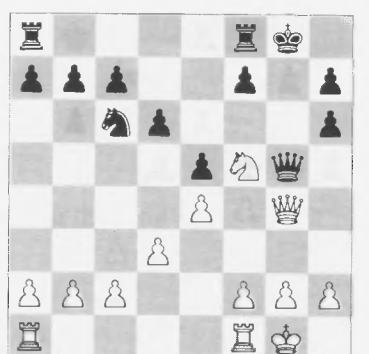
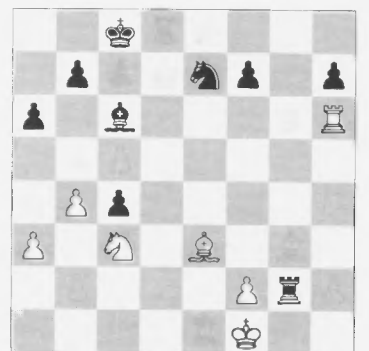
Luring away + material

By a sacrifice or an exchange we speak of luring away; by an attack or chasing away. But the only important thing is: the defender must disappear.



Elimination of the defence

Capturing + material: **B**



Elimination of the defence

Luring away + material: **B**



The three golden opening rules

One plays the beginning of a game correctly by observing three rules.



1. Pawn in the centre

- to develop your own pieces
- to prevent the opponent's pieces from occupying the centre



2. Bringing the pieces into play

- to build opportunities to mount an attack
- in their starting positions, pieces cannot enter a battle



3. King safe

- the opponent has difficulty approaching the king
- one's own attack can be mounted



In a good opening, all three rules are employed. None of the three rules can be ignored. One must also complete the opening. In this diagram both players have made good moves.

Now White must get his bishop on c1 into the battle. Chess players call this developing the pieces.

Black must do the same with the bishop on c8 by first playing the pawn to d6.

Opening

Golden rules: A



Bf1-d3 Bf1-c4 Nb1-a3



Bf1-c4 Bf1-b5+ Bf1-e2



f7-f6 Nb8-c6 Qd8-e7



c7-c5 Nb8-c6 d7-d6



Qd1-f3 Ng1-f3 Qd1-h5



0-0 Qd8-e7 Rh8-f8



Bg5-e3 Bg5xf6 0-0



Ng8-e7 Bc8-d7 Ng8-f6



Nf3xe5 0-0 Nf3-g5



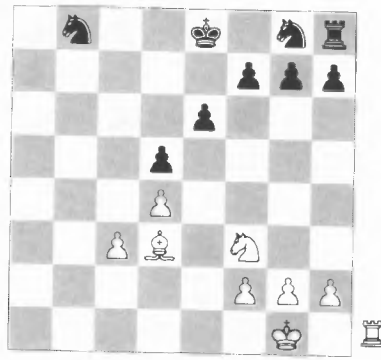
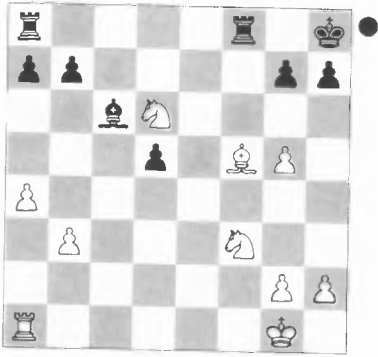
Bf1-b5 d2-d3 Ng1-f3



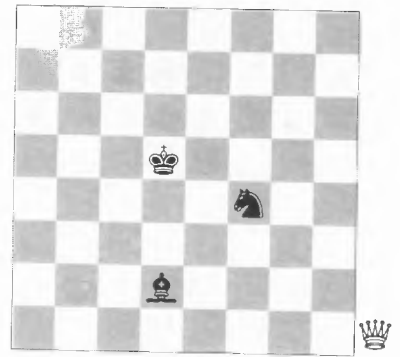
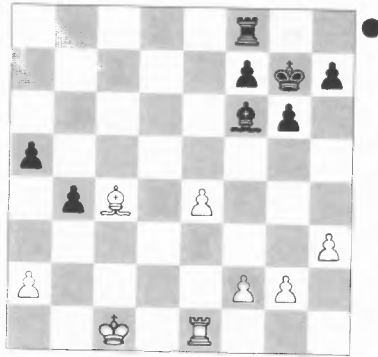
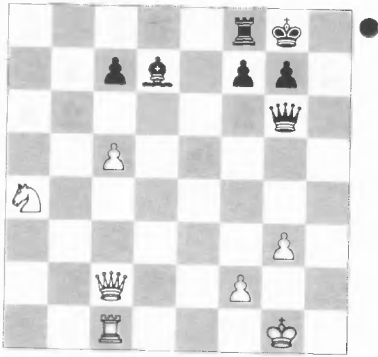
d2-d4 Ng1-f3 e2-e3



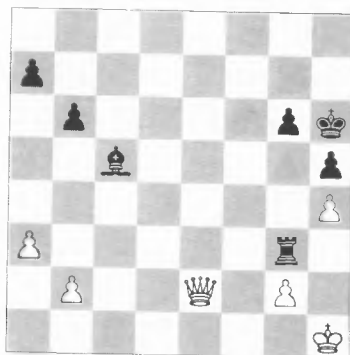
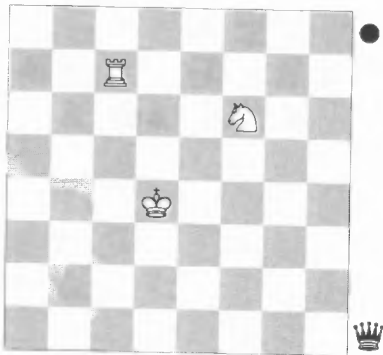
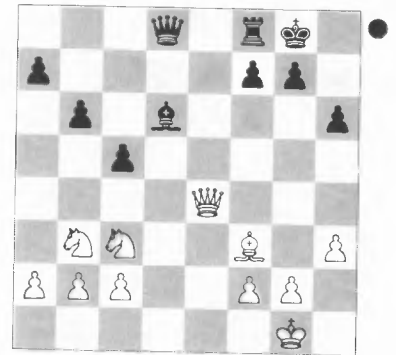
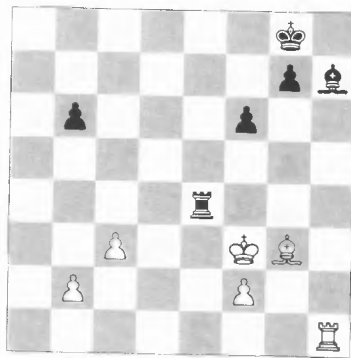
Pc1-c3 0-0 Qd1-d5



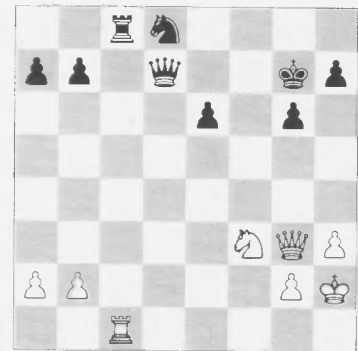
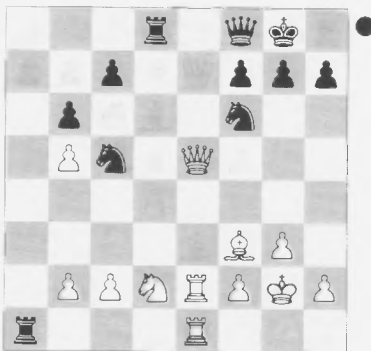
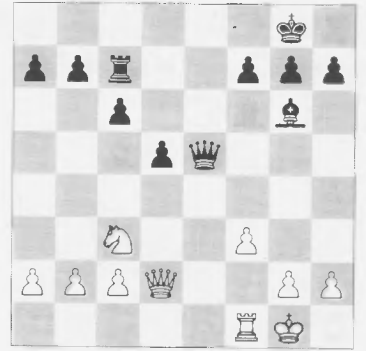
Setting up a pin

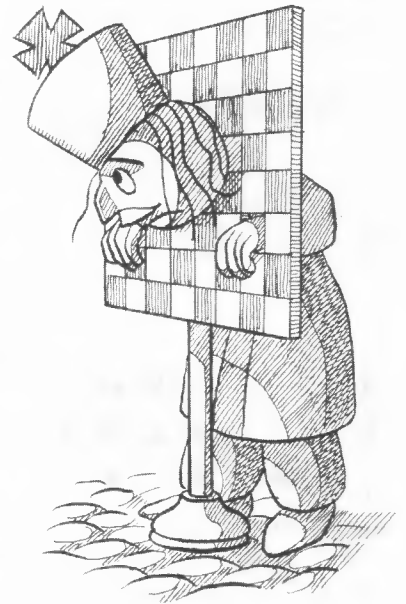
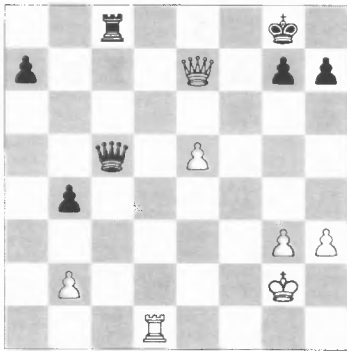
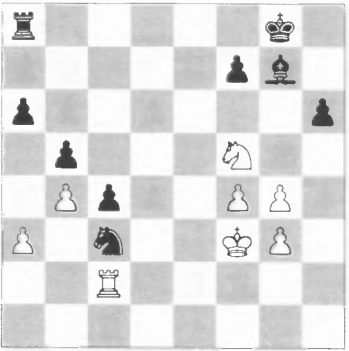
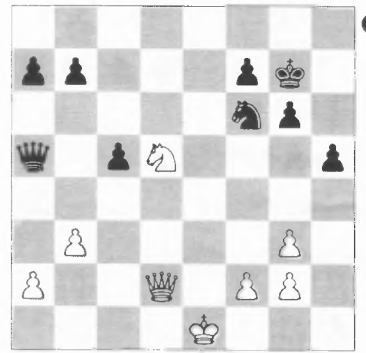
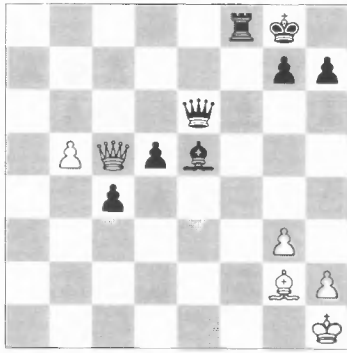


Setting up a double attack



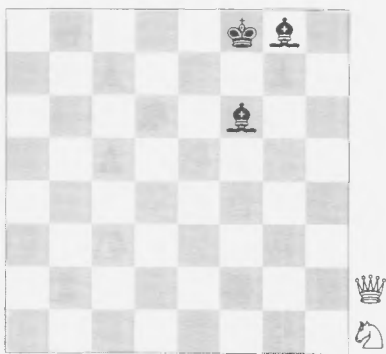
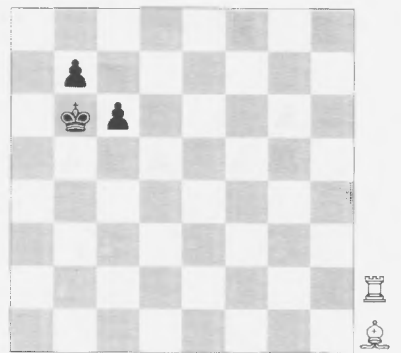
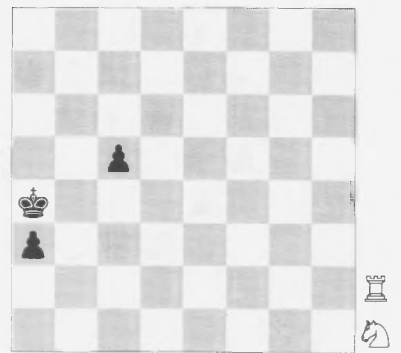
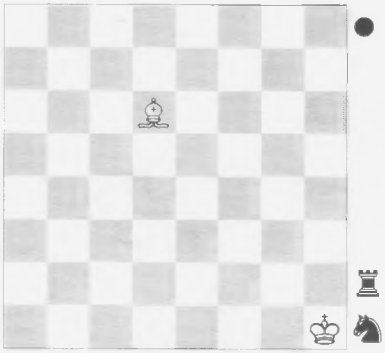
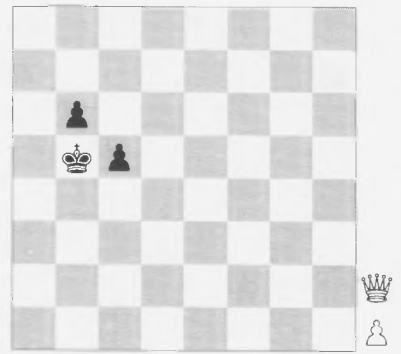
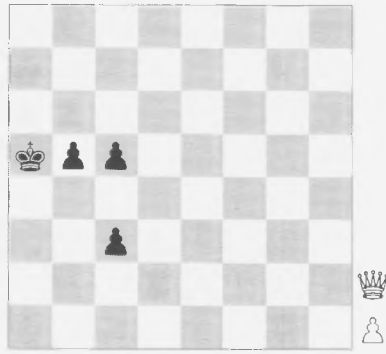
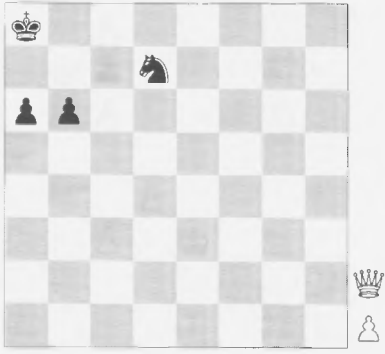
Setting up a double attack





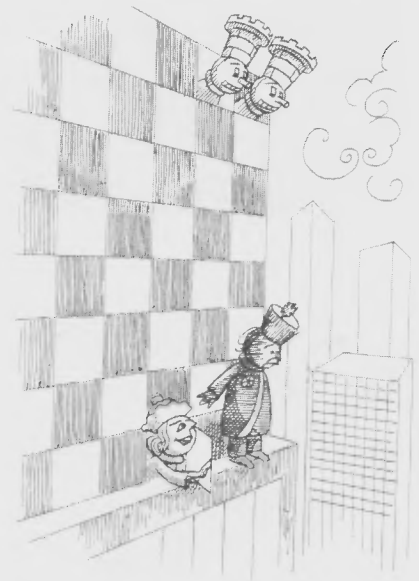
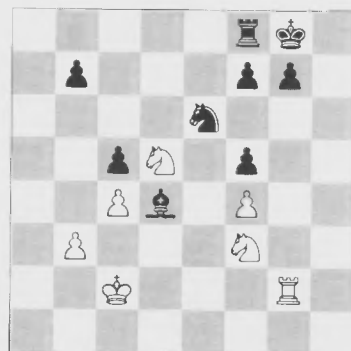
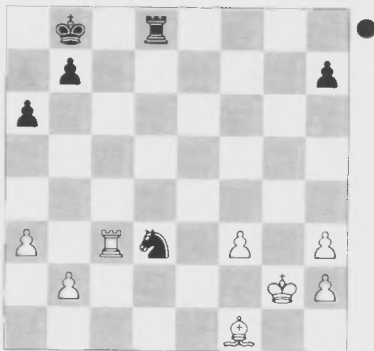
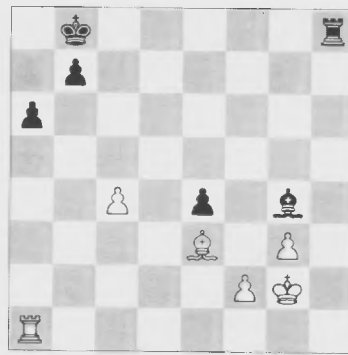
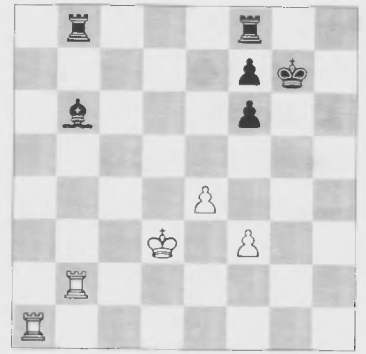
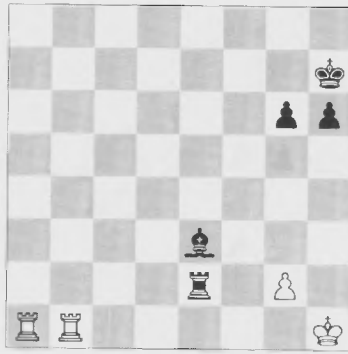
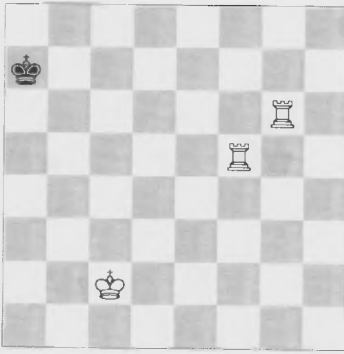
Mate

Composing mate: A



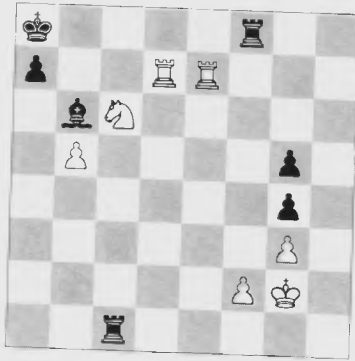
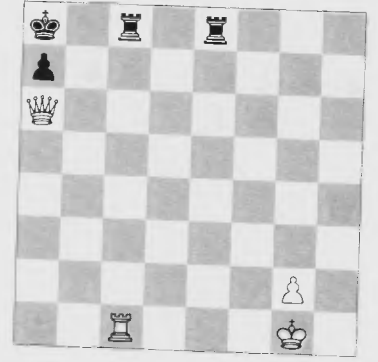
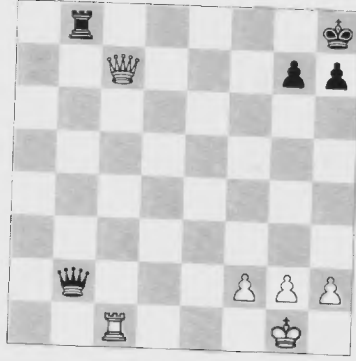
Mate

Mate in two: A

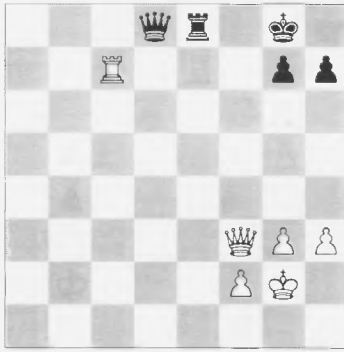


Mate

Mate in two: B



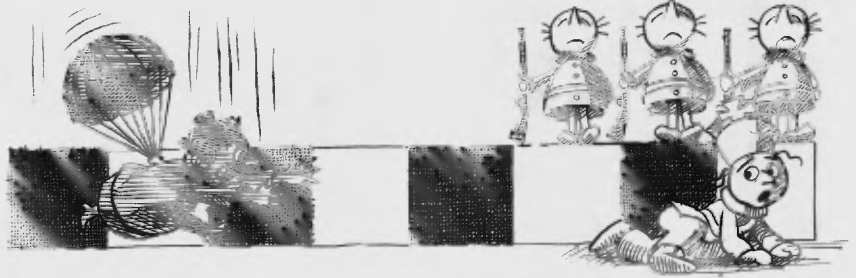
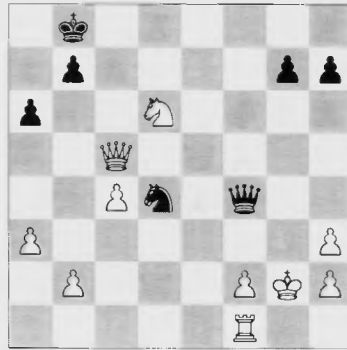
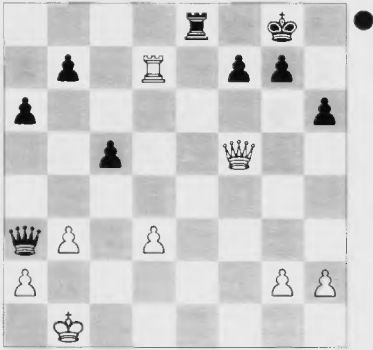
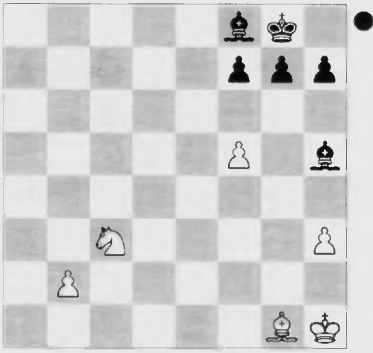
Mate



Mate in two: C

Mate

Mate in two: D



Double attack

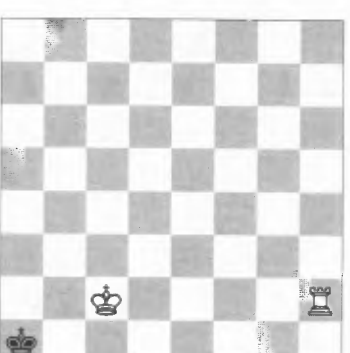
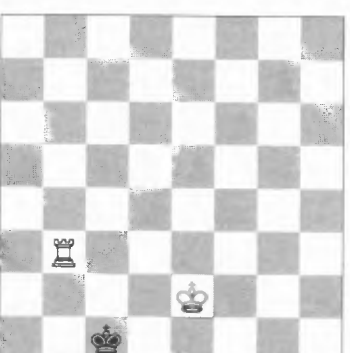
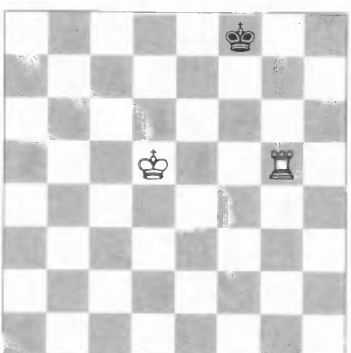
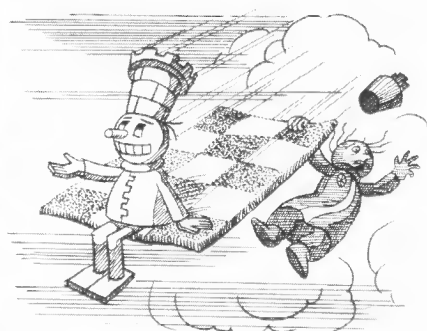
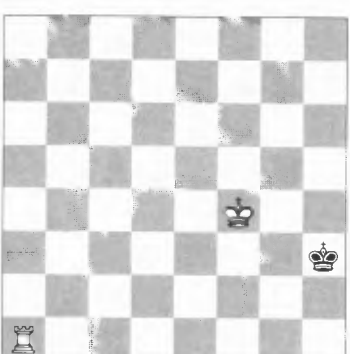
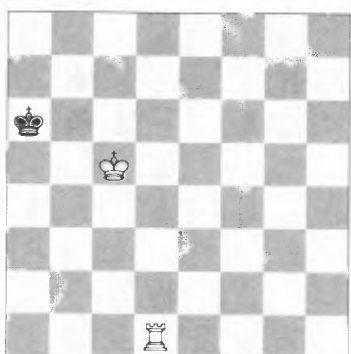
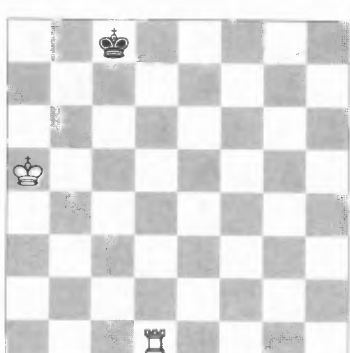
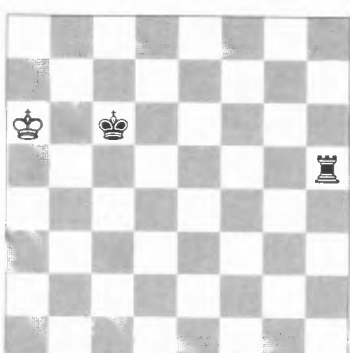
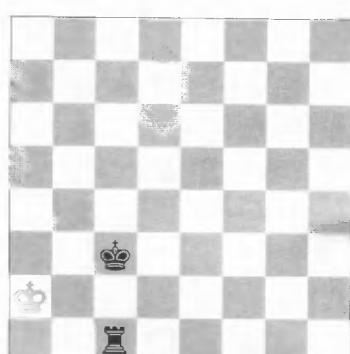
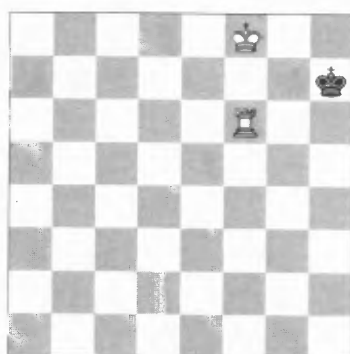
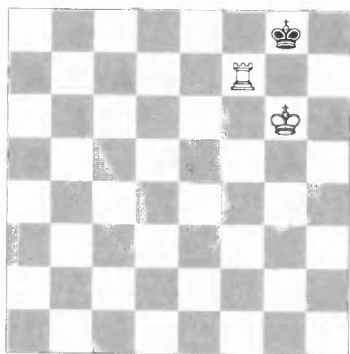
Knight: A





Mate

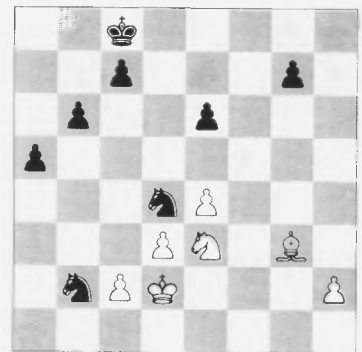
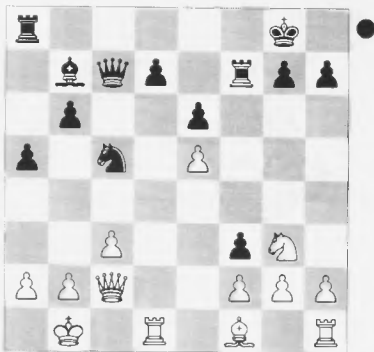
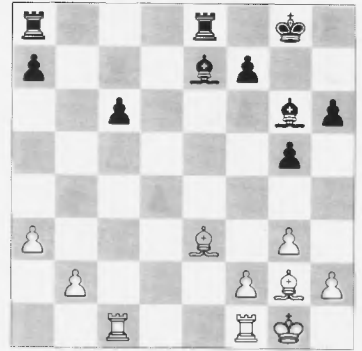
Mate in two (rook): E





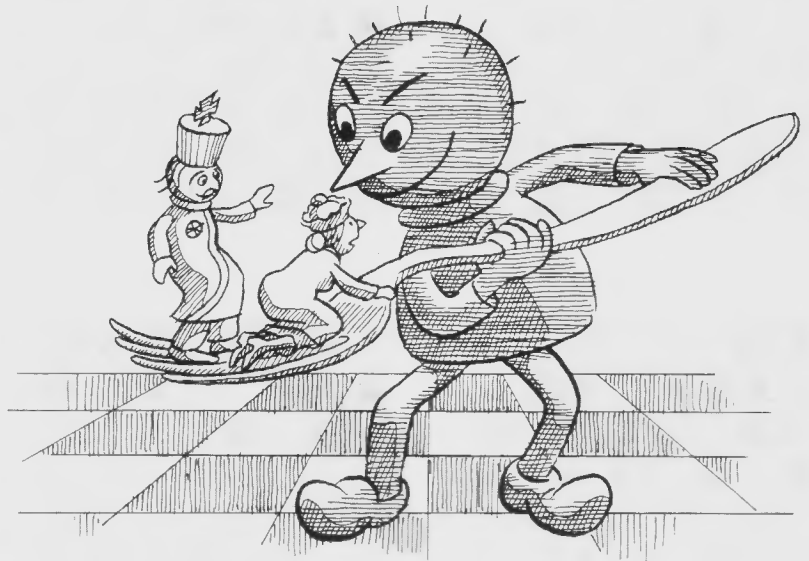
Double attack

Rook, bishop, pawn, king: A

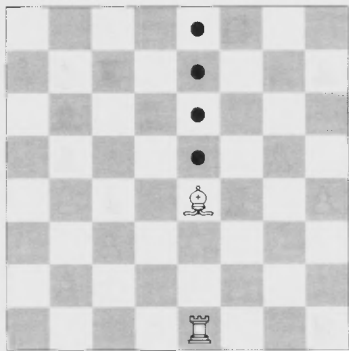


Double attack

Rook, bishop, pawn, king: **B**

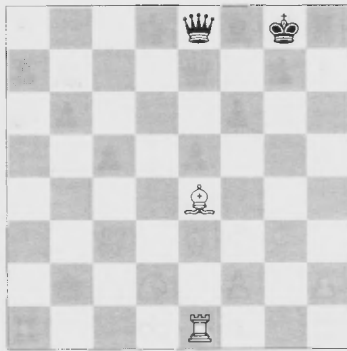


Discovered attack



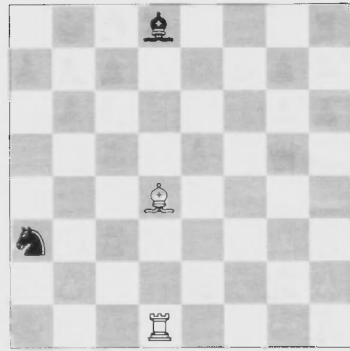
The rook and the bishop are on the same file. If the bishop on e4 is played, then the rook suddenly attacks the squares with a dot. These squares are attacked indirectly. The bishop must find a target to make a double attack possible. That results in an attack with rook and bishop.

This double attack with two pieces of the same colour is called a **discovered attack**.



In a discovered attack, two pieces attacking simultaneously are important: the front and the back piece. Together the front piece and the back piece form a battery. In a discovered attack the front piece is fired first. After Be4-d5 the bishop attacks the king and the rook the queen.

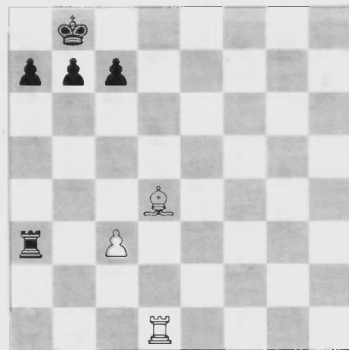
A double attack on **king + material**.



The second type of attack is similar to the other double attack: **material + material**. By playing **1. Bd4-c5** White attacks the bishop with the rook and the knight with the bishop.

Not a good discovered attack is **1. Bd4-b2**. Black rescues his bishop and knight with the move **1...Bd8-e7**.

A double attack on **material + material**.



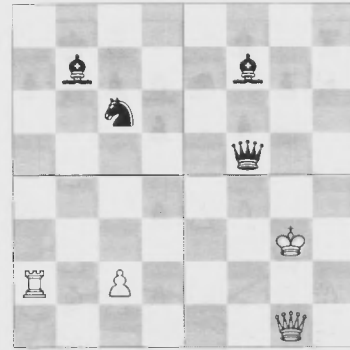
The third type of attack is **material + square**.

The battery is aimed now on an important square. On d8 the white rook can give mate, but at the moment the bishop is in the way. The bishop must attack the rook with the move **1. Bd4-c5**. The back piece threatens mate.

A double attack on: **material + square**.



Once again there is a back rank mate in the position. Black loses material after **1. Rf4-c4**. Now White threatens mate with the front piece. Black should be happy that the damage is limited to an exchange after **1. ... f7-f6**. When delivering a discovered attack you must be aware of possible defences: **1. Rf4-b4 Re5-b5** or **1. Rf4-d4 Re5-d5**.

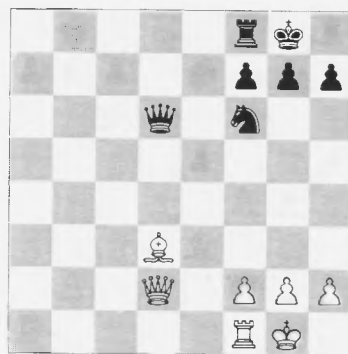
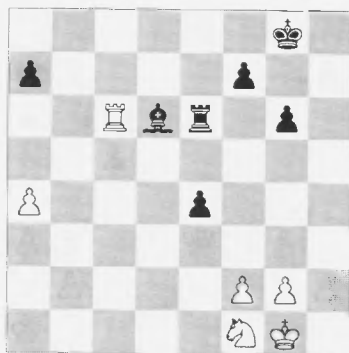
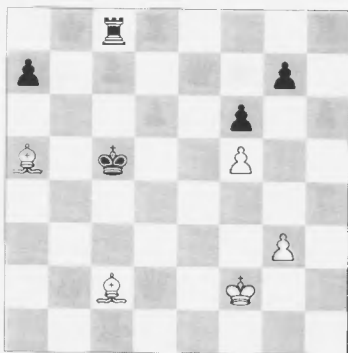
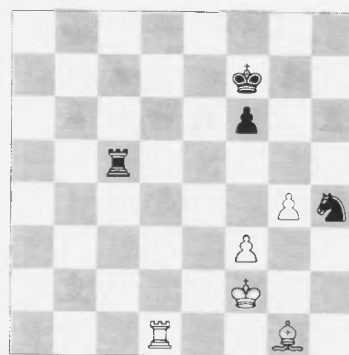
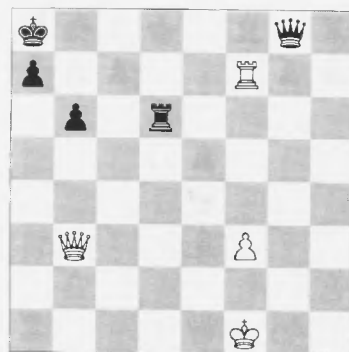
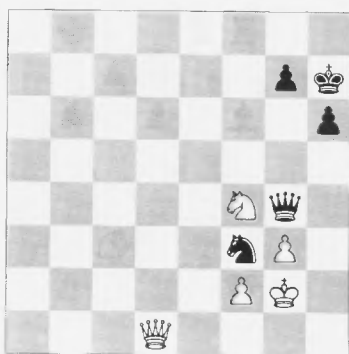
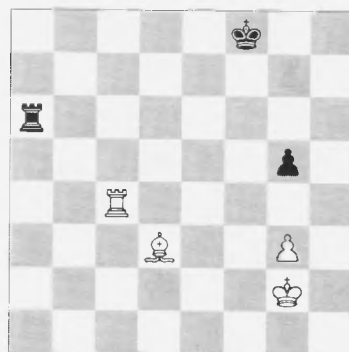
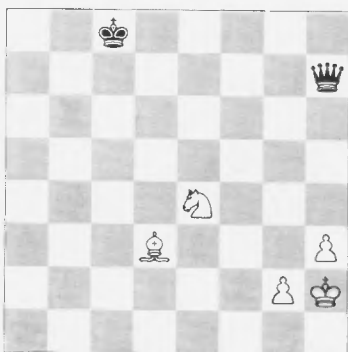


You have all kinds of batteries. Only the queen, the rook and the bishop can serve as a back piece. Each piece, the king too, can be a front piece.

Clockwise you see **Bb7**, **Qf5**, **Ra2** and **Qg1** as back pieces. Batteries (in chess!) can shoot in any direction, even backwards.

Double attack

Discovered attack: A



Double attack

Discovered attack: B



Double attack

Discovered attack: C



Double attack

Discovered attack: D



Defending against mate

You know four ways to protect against an attack: protecting, interposing, capturing and moving away. The same ways can be used against a mating threat.



The most common way is **protecting**. In the upper part White threatens mate on g7. Protecting this square by 1. ... **Qa8-f8** is the correct defence.

In the lower part White can only protect square g2 by moving away the bishop from f2.



On the top Black can protect g7 by 1. ... **Qb8-f8** but that will lose the queen. Better is to protect g7 by the surprising move 1. ... **Qb8-e5**. The queen looks through the white queen at g7. Just like an X-ray.

At the bottom part the X-ray protection comes to assist. White can save himself by 1. **Qf3-f1**.



Black threatens to mate with the queen on g2. It is not so easy for White to protect that square. The way of defence from the previous diagram must come to assist. By advancing the d-pawn all problems are solved: 1. **d5-d6** and the queen on b7 protects g2.



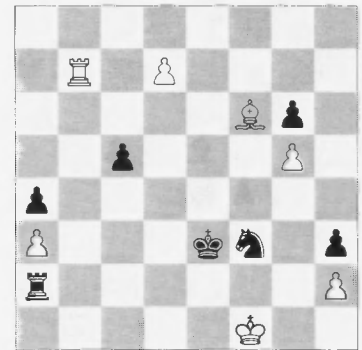
A smart way to defend against mate is to **capture** one of the attackers.

On the left Black exchanges with 1. ... **Qd4-a4+** the white queen. The mating threat has disappeared.

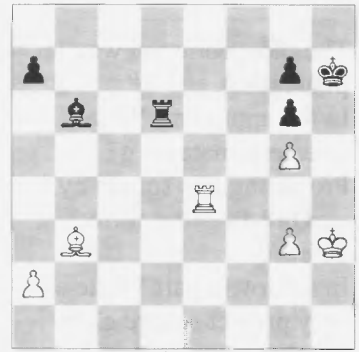
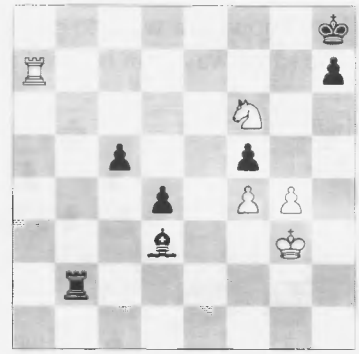
On the right Black can prevent the mate on h2 and f1 by capturing the knight on g4. That costs two points, but that is better than losing by being mated.

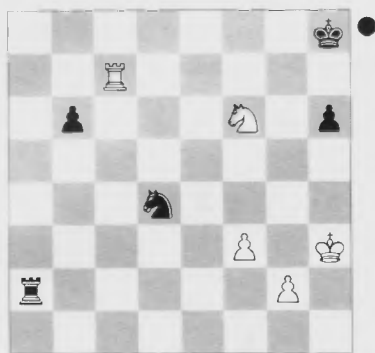


On the left, it appears that White has to resign. There is a mating threat on b2 and a1. Neither 1. **Qd1-c1** nor 1. **Qd1xd4** will help in this case. The king must rescue himself. He must **move away**. After 1. **Kb1-c1** Black cannot give mate any longer. At the right, moving away is senseless: 1. ... **Kh8-g8** 2. **Re2-e8** mate. Black must make an escape for the king with 1. ... **g7-g6**.



Black threatens mate with 1. ... **Ra2-f2#**. White must use **interposing** to defend himself. It is tempting to attack the rook by 1. **Rb7-b2**, but unfortunately the bishop does not protect square a1 any more: 1. ... **Ra2-a1+**. Interposing the bishop is the correct way: 1. **Bf6-b2** after which the rook is shut in and he cannot deliver mate any longer.





Can Black prevent mate?
 yes, by no



Can White prevent mate?
 yes, by no



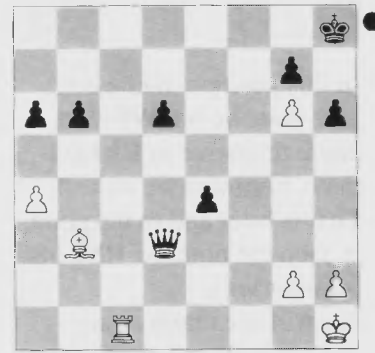
Can Black prevent mate?
 yes, by no



Can Black prevent mate?
 yes, by no



Can White prevent mate?
 yes, by no



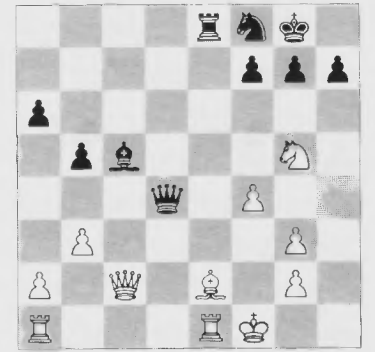
Can Black prevent mate?
 yes, by no



Can White prevent mate?
 yes, by no



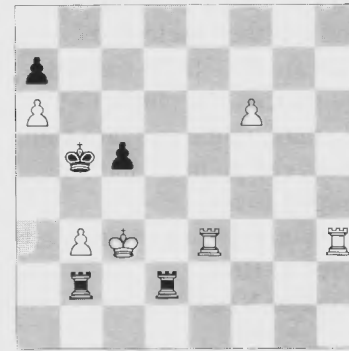
Can Black prevent mate?
 yes, by no



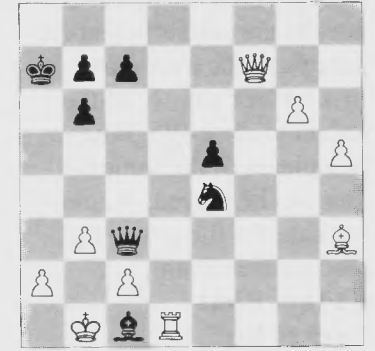
Can White prevent mate?
 yes, by no



Can White prevent mate?
 yes, by no



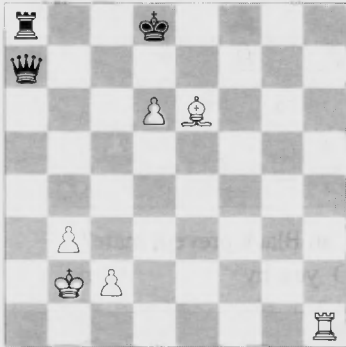
Can White prevent mate?
 yes, by no



Can White prevent mate?
 yes, by no

The short notation

Writing down your games is some work. An advantage is that your trainer can replay your games. He can indicate what you did right or wrong. Probably you use the long notation. No wonder that there is also a short notation.



In this position White can give mate on h8. We write down the move as **Rh1-h8** mate. For mate we write #. That is brief and to the point. In fact, the notation **Rh1-h8#** is rather long.

We will see that we can leave out something. Of course the correct move must still be indicated.



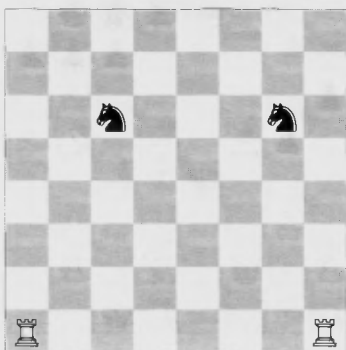
Once again **Rh1-h8** is a powerful move in this position.

To write down the move we must indicate the piece. Thus R. Is h1 necessary? In fact not, no other rook can move to h8. We leave out h1 hyphen and write: **Rh8**. We have written down the move in the short notation.



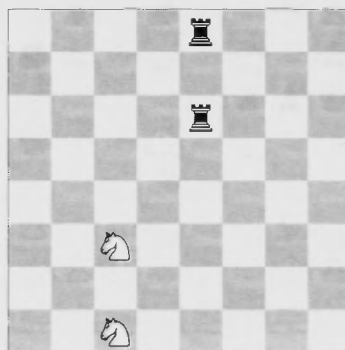
In the short notation we leave out the hyphen for 'goes to'. With taking, the x-sign is not really necessary too. Still we write x in the short notation for taking.

White takes the c-pion with **bxc4** and Black takes the queen with **Rxg3+**. The sign for check remains the same, as in the long notation.



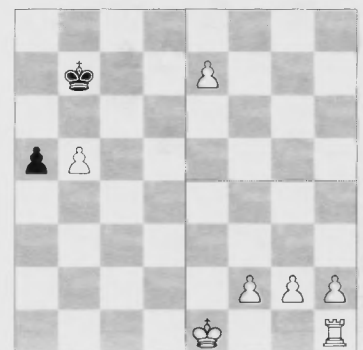
In this diagram the letter of the piece and the square it goes to are not sufficient for a move of the rook along the first rank or a move of the knight to the e-file. When two pieces of the same colour can be played, we must indicate the file where the piece comes from:

Rad1 or **Rhd1**
Nge5 or **Nce5**.



It is possible that pieces are positioned on the same file and it is then useless to indicate the file. In that case we indicate the number of the rank. In the diagram both rooks can go to e7 and both knights to a2.

The correct short notation is:
R8e7 or **R6e7**
N3a2 or **N1a2**

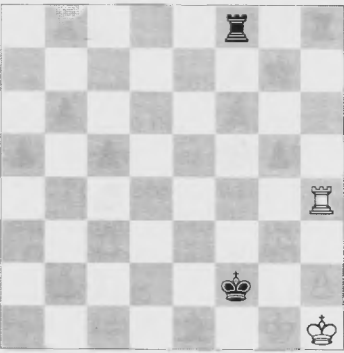
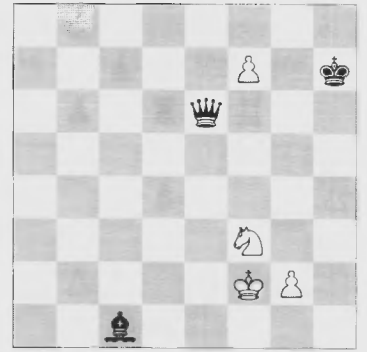


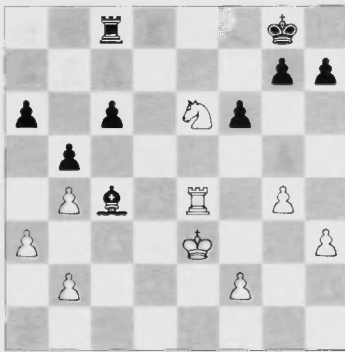
The special moves are similar to the ones in the long notation.

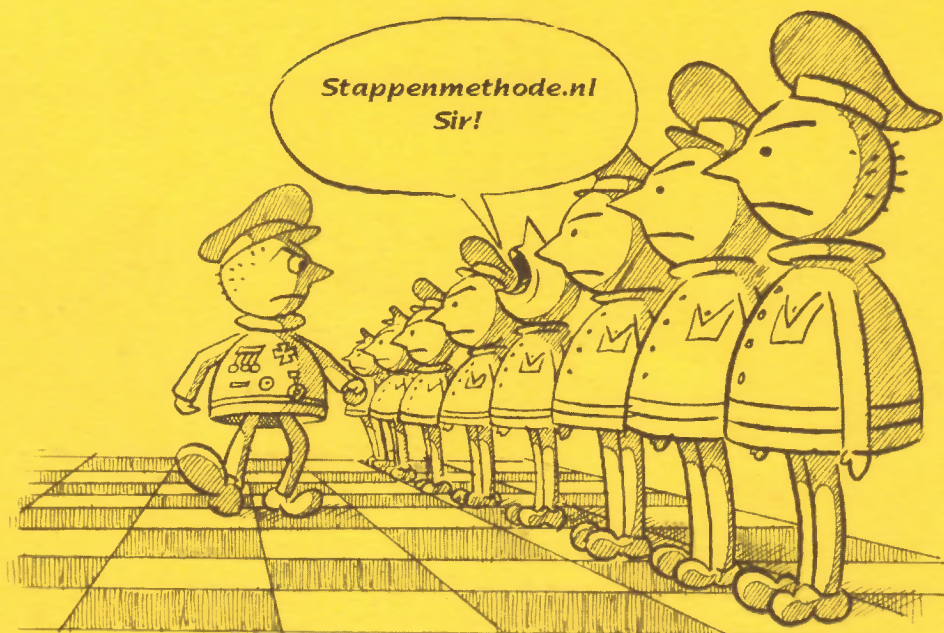
By 'en passant' capturing we can leave out the letters e.p. After Black's **a7-a5** White can take: **bx a6+**.

White castles in the same way as in the long notation: **0-0**.

You write down promotion as: **e8D** (or e8R, e8B, e8N).







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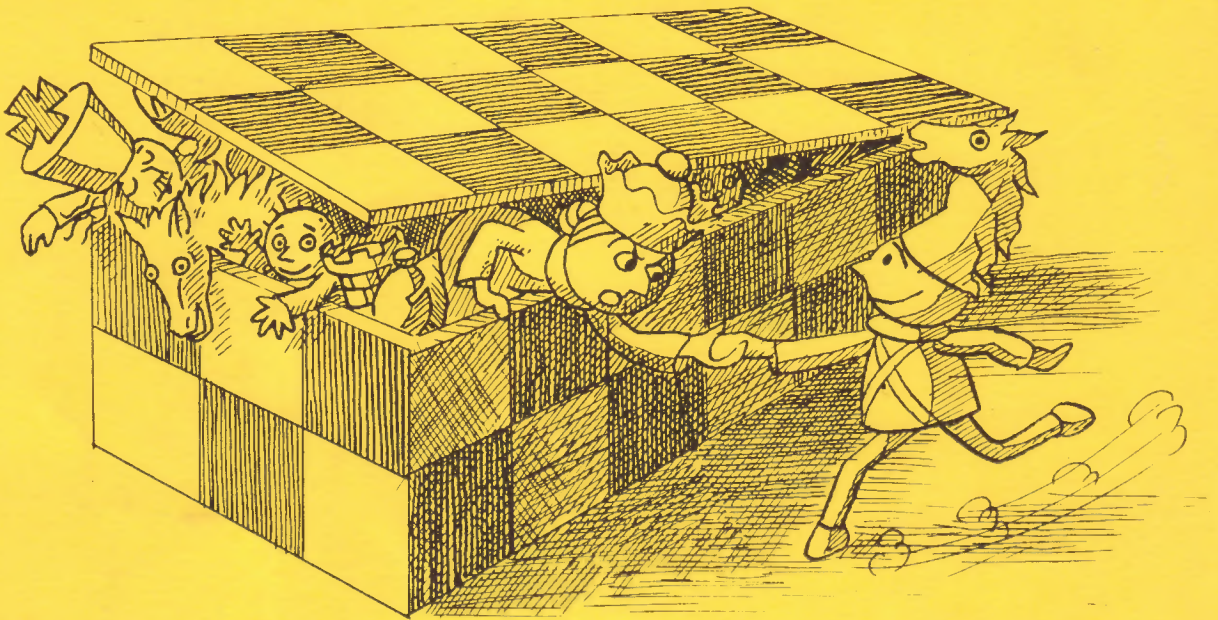
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