Chess Evolution 3
Mastery
By
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The comparison method

We became acquainted with the comparison method in Chapter 23 of *Build Up Your Chess 3*. We only use it in those situations in which we are called upon to decide between very similar moves or variations, or look for the correct order of moves. We then have to compare the moves (or variations). If one move presents a clear advantage, then we have the solution.

4. \( \text{b3} \text{a8} \) 5. \( \text{a3} \text{†} \)

Here the decision is very clear; for White it is better if the black king is further away from the pawns.

5. \( \text{e8} \text{xb8} \text{†} \) gives Black an extra tempo: 5...\( \text{xb8} \)

6. \( \text{e6} \text{c7} \) 7. \( \text{e5} \text{d7} \) 8. \( \text{f4} \text{e7} \) 9. \( \text{g5} \text{f7} \text{–} \)

5...\( \text{a7} \text{†} \)

6. \( \text{xa7} \text{†} \) 6. \( \text{b7} \text{=} \)

To make the correct decision, we often have to calculate the necessary variations very accurately, otherwise we can arrive at the wrong conclusion. When doing so, it is very important to consider all the active options available in the first moves.

Black’s threat is 1...\( \text{g2} \). White’s only chance is to get his king behind the g-pawn. As well as the natural move 1.\( \text{f4} \), he also has 1.\( \text{f5} \). We must work out the essential difference between the two moves.

1. \( \text{f5} \text{!!} \)

Instead of this, the natural move would lead to a loss. After 1.\( \text{f4} \) \( \text{g2} \) 2.\( \text{xe3} \text{†} \) Black plays: 2...\( \text{h4} \text{!} \) (but not 2...\( \text{h2} \) 3.\( \text{g5} \) \( \text{g3} \) 4.\( \text{h4} \text{!} \) \( \text{g1} \) 5.\( \text{a3} \text{=} \))

3. \( \text{e8} \text{f2} \text{†} \) 4.\( \text{e3} \text{xe2} \) 5.\( \text{h8} \text{g3} \text{–} \)
1...\text{\text{f}}1$
Here after 1...\text{g}2 2.\text{xe}3\text{h}4 (2...\text{h}2 leads to the draw we have already seen: 3.\text{g}5 \text{e}3 4.\text{h}4=), White has the saving grace: 3.\text{e}4! \text{f}2 4.\text{f}4 Now we see the advantage of choosing the f5-square for the king on the first move. 4...\text{f}3 5.\text{e}4=

2.\text{g}5
2.\text{e}4? would lose to 2...\text{f}2.

2...\text{f}3 3.\text{e}1!
Not 3.\text{a}2? \text{f}2 4.\text{a}3 \text{e}2 5.\text{h}4\text{g}3† 6.\text{e}2=.

3...\text{g}2 is followed by: 4.\text{e}4 \text{f}2 5.\text{a}1 \text{e}2 6.h4 \text{g}3† 7.\text{f}5 \text{e}1\text{f} (or 7...\text{h}3 8.\text{g}5 \text{a}3 9.\text{b}1 \text{e}1 10.\text{xe}1 \text{xe}1 11.\text{h}5=) 8.\text{xe}1 \text{xe}1 9.\text{h}5=

4.\text{h}x\text{g}3 \text{xe}3 5.\text{e}2 \text{h}3 6.\text{a}2 \text{e}2 7.\text{a}3 \text{f}3
8.\text{a}2 \text{g}3 9.\text{e}2=

\textbf{Diagram 3-3}

\text{Z.Azmaiparashvili – A.Yusupov}
Las Palmas 1993

I had calculated the variation 22...\text{xe}3 23.\text{xe}3 \text{xb}2 24.\text{c}4 \text{h}4 and seen that a draw would result. But which move order is correct – first 22...\text{xe}3, and only then 23...\text{xb}2, or vice versa? I saw that after 22...\text{xb}2 23.\text{c}4 \text{xe}3 White might play 24.\text{xe}3, and decided to avoid that variation. Unfortunately I overrated the first move order and did not spot the important opportunity that it allowed my opponent. 22...\text{xe}3?

The correct way was: 22...\text{xb}2! 23.\text{c}4 \text{xe}3 24.\text{xe}3 (After 24.\text{xe}3 Black has a simple solution: 24...\text{b}6 25.\text{xb}6 \text{axb}6† with sufficient compensation for the exchange.) 24...\text{h}4 25.\text{xb}2 \text{g}3† 26.\text{h}1 \text{xe}3= 27.\text{xe}3 \text{xe}3† 28.\text{g}1 \text{g}3† 29.\text{f}1 \text{h}3† White cannot avoid perpetual check without taking a risk. 30.\text{f}2?! \text{h}2† 31.\text{f}3? \text{e}8! 32.e4 \text{c}5=+

23.\text{xe}3 \text{xb}2 24.\text{e}4!
I had simply overlooked this active move!
As we have seen, 24.\text{c}4 \text{h}4= achieves nothing.

\textbf{Diagram 3-4}
The knight now protects several important squares on the kingside. Black wants to attack at any cost, but White has enough resources for a successful defence.
24...\(\textbf{\texttt{hxh3}}\)†
24...\(\texttt{wh7}!\)? 25.exf4 f5 can be met by: 26.\(\texttt{d5}\)† \(\texttt{h7} (26...\(\texttt{h8}\) 27.\(\texttt{xd6}\+)
27.\(\texttt{xe2}\) \(\texttt{xe2}\) 28.\(\texttt{g5}\)† \(\texttt{h6} 29.\(\texttt{xe2}\)±
24...\(\texttt{c7}\)†? was possible, and Black obtains a certain amount of compensation for the piece, though not really enough. For example, 25.\(\texttt{xd8}\) \(\texttt{xd8}\) 26.exf4
and now either 26...exf4± or 26...\(\texttt{b6}\)† 27.\(\texttt{h1}\) f5 28.\(\texttt{g5}\) \(\texttt{dd2} 29.\(\texttt{g5}\) \(\texttt{dd2} ±.

Diagram 3-5

White consolidates his position. Black has only two pawns for the piece, and his final attempt at an attack will be refuted.

26.\(\texttt{f3}\)†±
26...\(\texttt{c1}\)†? is bad on account of 26...\(\texttt{fb8}\)–+, but not 26...\(\texttt{xh3}\)† 27.\(\texttt{xb2}\) \(\texttt{g4}\)† 28.\(\texttt{g2}\)–.

White could also play: 26.\(\texttt{g2}\) f5?! (26...\(\texttt{c7±}\)) 27.\(\texttt{d5}\)† (but not 27.\(\texttt{xd6}\) fxe4
27.\(\texttt{xe2}\)±. 26...f5?
26...\(\texttt{xh3}\)† 27.\(\texttt{xb2}\) \(\texttt{g4}\)† 28.\(\texttt{g2}\)–.

Diagram 3-6

White returns one of the pieces, but forces the exchange of queens.

29.\(\texttt{xe4}\)!
29...\(\texttt{fxe4}\) 30.\(\texttt{xe6}\)† \(\texttt{h7} 31.\(\texttt{h3}\)+– \(\texttt{xh3}\) 32.\(\texttt{xe3}\) \(\texttt{f3}\)
32...\(\texttt{f6}\) is more resilient: 33.\(\texttt{ab1}\) \(\texttt{a2} 34.\(\texttt{b5}\) \(\texttt{g6}\)† 35.\(\texttt{f1}\) \(\texttt{b6}\)† 36.\(\texttt{f5}\) \(\texttt{g6} 37.\(\texttt{xf6}\)† \(\texttt{xf6}\)
38.\(\texttt{g2}\)–
33.\(\texttt{f1}\) \(\texttt{g3}\)† 34.\(\texttt{h1}\) \(\texttt{b3}\)
34...\(\texttt{b6}\) is met by 35.\(\texttt{a2}––.

35.\(\texttt{g2}\)
White has a decisive advantage in material.

35...\(\texttt{h6} 36.\(\texttt{xe4}\) \(\texttt{xe3}\) 37.\(\texttt{xe3}\) \(\texttt{xe3}\) 38.\(\texttt{c6}\)
\(\texttt{c3} 39.\(\texttt{b5}\) \(\texttt{g5} 40.\(\texttt{a4}\) \(\texttt{c7} 41.\(\texttt{d1}\)!

Threatening \(\texttt{d7}.
41...\(\texttt{c8} 42.\(\texttt{d7}\) \(\texttt{a8} 43.\(\texttt{g7}\)† \(\texttt{f5} 44.\(\texttt{c6}\) \(\texttt{h8}\)†
45.\(\texttt{g2}\) \(\texttt{h6} 46.\(\texttt{b5}\) a6 47.\(\texttt{d3}\)†
1–0
Solutions

Ex. 3-1

J. Bradford – R. Byrne
USA Ch, Greenville 1980

The game continued:
30...d4?? 31.xh7† xh7 32.xf8†–
(1 point for this variation)
32...
g8 33.xd4 bc2 34.xe4
1–0

30...f5 (1 point) is a better move. After
31.xf8 d1 32.xh7† xh7 33.xh7 c2
34.g5† White still has drawing chances.

However, the correct move is: 30...d6!–+
(2 points)

Black protects the rook on f8 and wins easily
in all variations. For example 31.e1 d2 or
31.b1 d4–+

Ex. 3-2

V. Smyslov – V. Mkenas
USSR Ch, Moscow 1949

27.e3!=
(2 points)

Other bishop moves are no good:
a) 27.g5? g7 28.h5† g8–+
b) 27.f8? e4 28.h6† h7–+

The move in the game leads to a perpetual
check: 27.xe3 (27.xe3? 28.f7–+)
28.h5† g8 (28...g7? 29.f7†–+)
29.f7†=
½–½

Ex. 3-3

E. Kolesnikov
1989

1.f8!!
(1 point)

1.f7?? achieves nothing on account of:
1...xd4!
(1 point for this variation)
2.f6 (2.c6 c3 3.f5 d4 4.e5† f2
5.d5 c3=) 2...c3 3.c6† f3 4.d6 c4
5.e6 d4=

1...xd4 2.f7 e4 3.e8†!
(another 1 point)

3.f3 d8
A standard idea of checking to gain a
tempo.
4.e4 5.e6 d4 6.d6!
(another 1 point)

A typical flanking manoeuvre.
6.d3 7.c5 e3 8.c4 d2 9.c3–+

Ex. 3-4

Variation from the game

V. Nedeljkovic – T. Zatulovskaya
Split Olympiad 1963

60.f4!!
(1 point)

60.xf3 is bad: 61.xe5 g3 62.f5!
xh3 63.e5 g3 64.e6 h3 65.e7 h2 66.e8 g1
h1 g7 67.e3† h2 68.e5†–+

61.g6
61.e6 g3 62.xe5 xh3 63.f5 (63.f4
xg4=) 63...g3 64.e5 h3 65.e6 h2=
(another 1 point for this variation)

61.xf3 62.f5

Or 62.xg5 xe4 63.f6 xd4 64.g5 e4=.

62.g3 63.xg5 xh3 64.f5 g3
65.g5 h3 66.g6 h2 67.g7 h1 g7 68.g8† f3
69.b3† e2 70.xe5 h8†=

Ex. 3-5

End of a study by

V. Khortov
1962

4.d4!!
(2 points)

4.d7? loses because of the following line:
4...c2 5.c7† b3 6.d7 c4 7.c7† b5
8.b7† c6 9.b1 a2–+

4.c3 5.a4 b3 6.d4 c2 7.c4†
(another 1 point)

7...b2 8.b4† c3 9.a4=
½–½
Solutions

Ex. 3-6

V. Chekhover

1949

1. ◊g8!!

(2 points)

1...g6 loses to 1...h4 2. hxh6 h3. 3. fxh3 ◊g2.

1...h4 2. ◊h7 h3?!

Or 2...g2 3. g7† h2 4. f7=.

3. fxh3 ◊g2 4. h7!

(another 1 point)

4...f1= 5. g7† h3 6. h7† g4 7. g7†=

Ex. 3-7

End of a study by

G. Nadareishvili

1951

2. ◊g8!!

(2 points)

Otherwise White loses an important tempo.

For example: 2. ◊h7? e5 3. g6 d4 4. f7 c3 5. f5 b2 6. e4 a2--+

2...e5 3. g7 d4 4. f6 c3 5. c5 b2

6. d4 a2 7. xa2 xa2 8. c3 a3 9. c2=

Ex. 3-8

G. Nadareishvili

1952

1. e6!

(1 point)

But not 1.e4? a3 2. e6 on account of:

2...f5! 3. e5 c4 4. g8 c3 5. f6 a2!=+

1...f6

White also draw after 1...fxe6 2.e4= or

1...a3 2. xf7 xf7 3. c4=.

2. e4!

(another 1 point)

2...a3 3. g8!

(another 1 point)

3...f5! 4. exf5 c4 5. f6 e3 6. f7 e2 stalemate

Ex. 3-9

G. Nadareishvili

1955

1.a7!

(1 point)

Of course not 1.h7?? b6=+

1...b1† 2. a2 b2† 3. a3 b1 4. h7 a2† 5. b4 b2† 6. a5

White must be careful not to allow the rook to the 8th rank, for example: 6...c3? c2† 7. d3 c8 would be a draw.

6...a2† 7. b6 b2† 8. c7 c2† 9. d7 d2† 10. c7 c2† 11. f7 f2† 12. g6 g2†

12...f8 13. g7+-

13. h5 a2 14. g4 g2†

Or 14...a4† 15. g3 a3† 16. f2 a2† 17. c1+-.

15. f3+-

(another 1 point for this winning plan)

Ex. 3-10

End of a study by

G. Nadareishvili

1958

7. c8?!

(1 point)

7. c8? is bad: 7... a2† 8. b4 b1= 9. c3 cxb2† 10. xd3 e2† 11. c3 ab2#

7... c5

7...xc8 8. xc8 b1= 9. b8† c5

10. xb1+-

8. d6? c4 9. b4? d5 10. e7†+-

(another 1 point)

1. c7!  

(1 point)  
1.d7 is wrong: 1...\textit{\#}xd7! 2.cxd7 c3 3.d8\textit{\#} c2=  
1...\textit{\#}a8 2.d7 c3 3.c8\textit{\#}  

(another 1 point)  
3.d8\textit{\#}? \textit{\#}xd8 4.cxd8\textit{\#} c2=  
3...\textit{\#}xc8 4.dxc8\textit{\#}!  

(another 1 point)  
This is simplest, although 4.dxc8\textit{\#} c2 5.\textit{\#}f7! (also 1 point) is good enough too: 5...\textit{\#}b1  
(5...\textit{\#}b2 6.\textit{\#}e5=) 6.\textit{\#}f5 \textit{\#}a1 7.\textit{\#}f1\textit{\#} b2  
8.\textit{\#}e5=  
4...\textit{\#}b2 5.\textit{\#}f7 c2 6.\textit{\#}e5=  
The knight gets back in time.

1. \textit{\#}g5!  

(1 point)  
Other moves do not win:  
a) 1.\textit{\#}xg7? \textit{\#}h2 2.\textit{\#}b6 h3 3.\textit{\#}c5 \textit{\#}h1 4.\textit{\#}d4 h2=  
b) 1.\textit{\#}b6? g5!  

(another 1 point for this variation)  
2.\textit{\#}c5 \textit{\#}h2 3.\textit{\#}a1 (3.\textit{\#}xg5 h3 4.\textit{\#}d4 \textit{\#}h1 5.\textit{\#}e3 h2=) 3...g4 4.\textit{\#}d4 g3 5.\textit{\#}e3 g2 6.\textit{\#}f2  
h3 7.\textit{\#}d1 g1\textit{\#} f1 8.\textit{\#}xg1=  

c) 1.\textit{\#}g6? \textit{\#}h2 2.\textit{\#}b6 h3 3.\textit{\#}c5 \textit{\#}h1 4.\textit{\#}d4 h2 5.\textit{\#}g3 g5 6.\textit{\#}e3 g4=  
1...\textit{\#}h2 2.\textit{\#}b6 h3 3.\textit{\#}c5 \textit{\#}h1 4.\textit{\#}d4 h2  
5.\textit{\#}e3 g6 6.\textit{\#}g3! g5 7.\textit{\#}f2 g4 8.\textit{\#}a3 g3\textit{\#}  
9.\textit{\#}xg3 \textit{\#}g1 10.\textit{\#}a1\textit{\#}  

(another 1 point)

### Scoring

Maximum number of points is 32

- 27 points and above ————→ Excellent
- 22 points and above ————→ Good
- 16 points ————→ Pass mark

If you scored less than 16 points, we recommend that you read the chapter again and repeat the exercises which you got wrong.