

Belgrade Internet Tournaments 2015

Announcement

There will be three tournaments with the same closing date: May 25th 2015. Each composer may send only one problem per group (individual or joint). Different versions of the same problem will not be accepted.

Group C will keep the format we introduced in 2014: the roles of judges will be taken by all participants of the Composing-Solving-Judging contest on June 5th 2015. All correct and thematic entries in Group C will find their places in the solving competition, and in the award as well, if their authors participate in the solving and judging parts of the event (or, if there is someone to represent them in the CSJ contest). In all three groups compositions will remain anonymous till the judging process is completed.

The BIT 2015 will use the method of entering originals for the tournament directly to the Mat Plus website (with automatic confirmation), created by Milan Velimirovic (click "Originals" on the main Mat Plus Menu on the left side). Composers unable to use it may send their entries by e-mail to the Mat Plus administrator: borislav.gadjanski@gmail.com.

Group A – #2

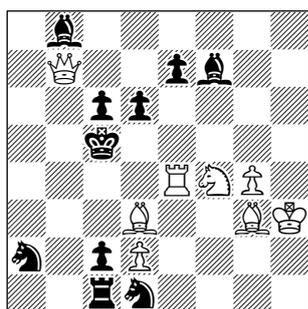
Thematic condition: *At least three phases begin with different moves of the same white piece. In the first phase the threat is A. After a black defense, there is a mate B (or C). Another phase uses B as threat, and C (or A) as the mate after black defense. In the same way, the third phase uses C as threat, and A (or B) as the mate in variation. Multiple threats are not allowed.*

Judge: David Shire

Examples:

Živko JANEVSKI

*3rd FIDE World Cup, 2013
Comm.*

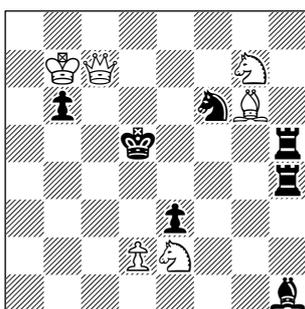


#2 (8+10)

1. Bf1? [2.d4# **A**]
1...d5 2.Sd3# **B**, but: 1...e5!
1. Bc4? [2.Sd3# **B**]
1...Bxc4 2.d4# **A**, but: 1...Sb4!
1.Bb5! [2.Qxc6# **C**]
1...Sb4 2.d4# **A**, 1...cxb5 2.Sd3# **B**

Friedrich CHLUBNA

*Deutsche Schachblatter, 1987
4th Prize*

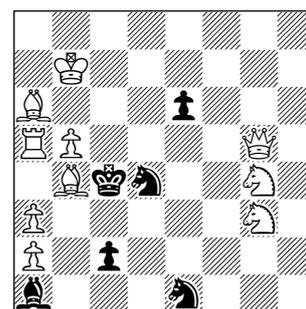


#2 (6+7)

1.dxe3? [2.Sc3# **A**]
1...Se4 2.Bf7# **B**, but: 1...Rc4!
1.d3? [2.Bf7# **B**]
1...Re5 2.Qc6# **C**, but: 1...Re4!
1.d4! [2.Qc6# **C**]
1...Rxd4 2.Sc3# **A**

Cor GOLDSCHMEDING

Die Schwalbe, 1979



#2 (10+6)

1.Qd8? [2.Se5# **B**]
1...Kd3 **a** 2.b6# **A**, but: 1...Sef3!
1.Qd2? [2.Se3# **C**]
1...Kd5 **b** 2.b6# **A**, but: 1...Sg2!
1.Qf4! [2.b6# **A**]
1...Kd3 **a** 2.Se5# **B**
1...Kd5 **b** 2.Se3# **C**

Group B – h#2

Thematic condition: *Contrasting effects of the same move: in one of the thematic phases (solution, set-play, or try – but not twin) the thematic move (by Black or White) is avoided because it produces a harmful tactical effect. In another phase (solution, set-play, or try – but not twin) the same thematic move produces **the same tactical effect**, but now this effect turns to be a **useful one**, needed to execute author's intention. At least three phases are required (no twins, no fairy elements).*

Judge: Marjan Kovačević

Clarification:

In the first example some tactical effects are identical as harmful and useful, while some are not, but all 3 will be treated as thematic in this tourney.

For instance: 1.S3e2 Qe6? 2.Kf4 dxe3 3.Rxe3! fails because of opening of BR a3-e3 line, while 1.S3e2! d4! (2.Qe6?) 2.Rd3! Qe5# works because of opening of slightly shorter BR line: a3-d3.

Also: 1.e2 Qe6? 2.Kf4 dxe3?? fails because of vacation of e3 square, while 1.e2! dxc3! (2.Qe6?) 2.Ke3! Qd4# works because vacation of e3 square allows BK a flight.

A pure case of Contrasting effect is presented as BK flight (f3 square) in: 1.Be2 Qe6? 2.Kf4 dxe3 **3.Kf3!** and 1.Be2! d3+! (2.Qe6?) **2.Kf3!** Qg3#

In the last two solutions of the third example, white moves 1...Bg6 & 1...Be6 are not pure examples of closing the BQ line (they guard squares e4, d5 & f5, g4), but the closure of BQ line is evident, too.

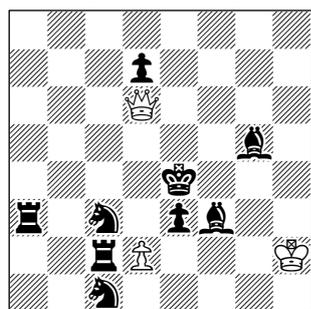
Composers may use their artistic freedom concerning purity of Contrasting effect, as long as paradox of good and bad sides of the moves is prominent enough.

(Orbit 64/2014 contains an article on H#2 contrasting effects).

Examples:

Fadil ABDURAHMANOVIĆ

2nd Prize, Orbit 2010-II,



h#2 4 sol (3+9)

1.S1e2 Qe6+ 2.Kf4 dxe3#

(1.S3e2 Qe6? 2.Kf4 dxe3 3.Rxe3! – Opening of BR line)

(1.e2 Qe6? 2.Kf4 dxe3?? – Vacation of e3 square)

(1.Be2 Qe6? 2.Kf4 dxe3 3.Kf3! – BK flight)

1.S3e2! d4! (2.Qe6?) 2.Rd3! Qe5#

1.e2! dxc3! (2.Qe6?) 2.Ke3! Qd4#

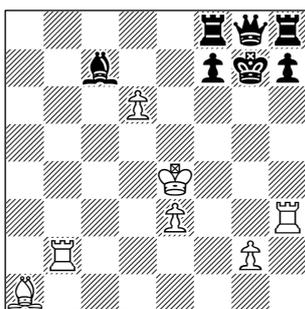
1.Be2! d3+! (2.Qe6?) 2.Kf3! Qg3#

Black Arrival correction on e2 (quadruple unpinning of Wp2, Albino), with Contrasting effects of B1 moves:

I) opening of black line, II) square vacation (used for BK flight), and III) pure BK flight.

Marjan KOVAČEVIĆ

Orbit 2014



h#2* 2 sol (7+7)

*1... Kf5 2.Bb8! Rb7#

(2.Bxd6? Rb7 **3.Be5!** – Closing WB line a1-g7)

(2.Bd8? Rb7 **3.Bf6!** Closing WB line a1-g7)

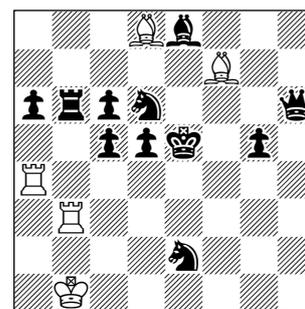
1.Bxd6! Rb6+ **2.Be5!** Rg3#

1.Bd8! Rb5+ **2.Bf6!** Rg5#

Pure Contrasting effects of observing White line in B2 & B1 moves.

Marjan KOVAČEVIĆ

Problemist Ukraini 2010



h#2 3 sol (5+11)

1.Sb5 Rg3! 2.Qd6 Rxc5#

(1.Sb5 **Bg6?/Be6?** 2.Qd6? Re3# - Closing BQ line)

1.Sc4 **Bg6!** 2.Kd4 Bf6#

1.Se4 **Be6!** 2.Kf4 Bc7#

Contrasting effects of black line closure in W1 moves.

Group C – series reflex mate in 3-6 moves

Thematic condition: *At least 2 solutions, with maximum of 12 white moves in all solutions together. (Ser-r#3 2 solutions, Ser-r#3 3 sol, Ser-r#3 4 sol, Ser-r#4 2 sol, Ser-r#4 3 sol, Ser-r#5 2 sol and Ser-r#6 2 solutions). Each solution should have at least one attempt that fails because White is obliged to mate Black in 1 move.*

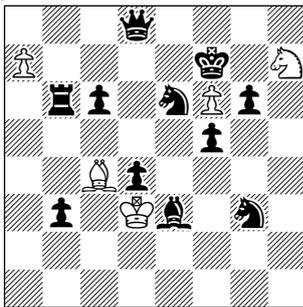
In the available computer bases we found no example presenting different thematic attempts in all phases. In the example bellow, two solutions (1.a8B & 1.a8Q) use the same thematic attempt 2.Qxc6? 3.Bxe6#

Judges: Participants of the Composing-Solving-Judging event, June 5th 2015.

Example:

Daniel ITZHAKY

feenschach-66, 1983



Ser-r#3 4 sol (5+11)

1.a8B 2.Bxc6 3.Be4 fxe4# (1.a8Q? 2.Qxc6 3.Bxe6#)

1.a8Q 2.Qa1 (2.Qxc6? 3.Bxe6#) **3.Qxd4 Qxd4#**

1.a8R 2.Ra5 (2.Rxd8? 3.Rf8#) **3.Rd5 Sf4#**

1.a8S 2.Sxb6 (2.Sc7? 3.Bxe6#) **3.Sd5 Sc5#**