

# BEYOND CHESS™

***CHESSE HAS EVOLVED.***

## OFFICIAL STRATEGY GUIDE 4.0

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## INTRODUCTION

Chess has been around for some 1500 years and players have had a long time to create many tactics to play the game. Some of the basic tactics are skewers, forks, and pins, to name a few. All these strategies can be equally as devastating in Beyond Chess.

Beyond Chess, however, is played on a board that is constantly changing, which offers a truly unique opportunity for new and exciting strategies never before possible in chess.

This guide will teach you some basic techniques to get you starting going Beyond Chess. It will be updated from time to time, so check back with us for updates and additional strategies to keep you ahead of the game.

## ALGEBRAIC BEYOND CHESS NOTATION

Algebraic chess notation is used to notate all the movements of a chess game. In Beyond Chess, *algebraic Beyond Chess notation* is used to notate both the movement of pieces and the squares since both move throughout the game.

Algebraic Beyond Chess notation begins the same as with traditional chess, ranks a-h and files 1-8. However, since the squares can expand the board beyond these traditional confines, the rank and file numbers and letters also expand beyond.

For the squares that extend beyond the right of the traditional eight files, the lettering continues on through the rest of the alphabet. After h comes i, then j and so on (See Figure 1.) For letters extending beyond the left of the traditional eight files, the lettering starts with ~a, then ~b, then ~c, and so on. The symbol “~”, a tilde, is used instead of the “-” because the minus sign is already used to show a piece’s movement from one square to another. However, the ~ is spoken as “minus.”

In similar fashion, there are the traditional numbered ranks 1-8. Squares extending beyond rank 8 continue through normal number sequence. After 8 comes 9, then 10 and so on. For squares extending below the traditional 8 ranks, these are assigned a negative number starting with ~1, then ~2, ~3 and so on (again, see figure 1.)

To notate a Geret (moving a pawn and square at the same time, which is discussed later,) you would use a “P” after the notation of the square’s move included within the braces. An example of a Geret would be {h4-i4P}. Since there is no notation for a piece moving, and a “P” is with the square’s move, you would know they were Gereted together.

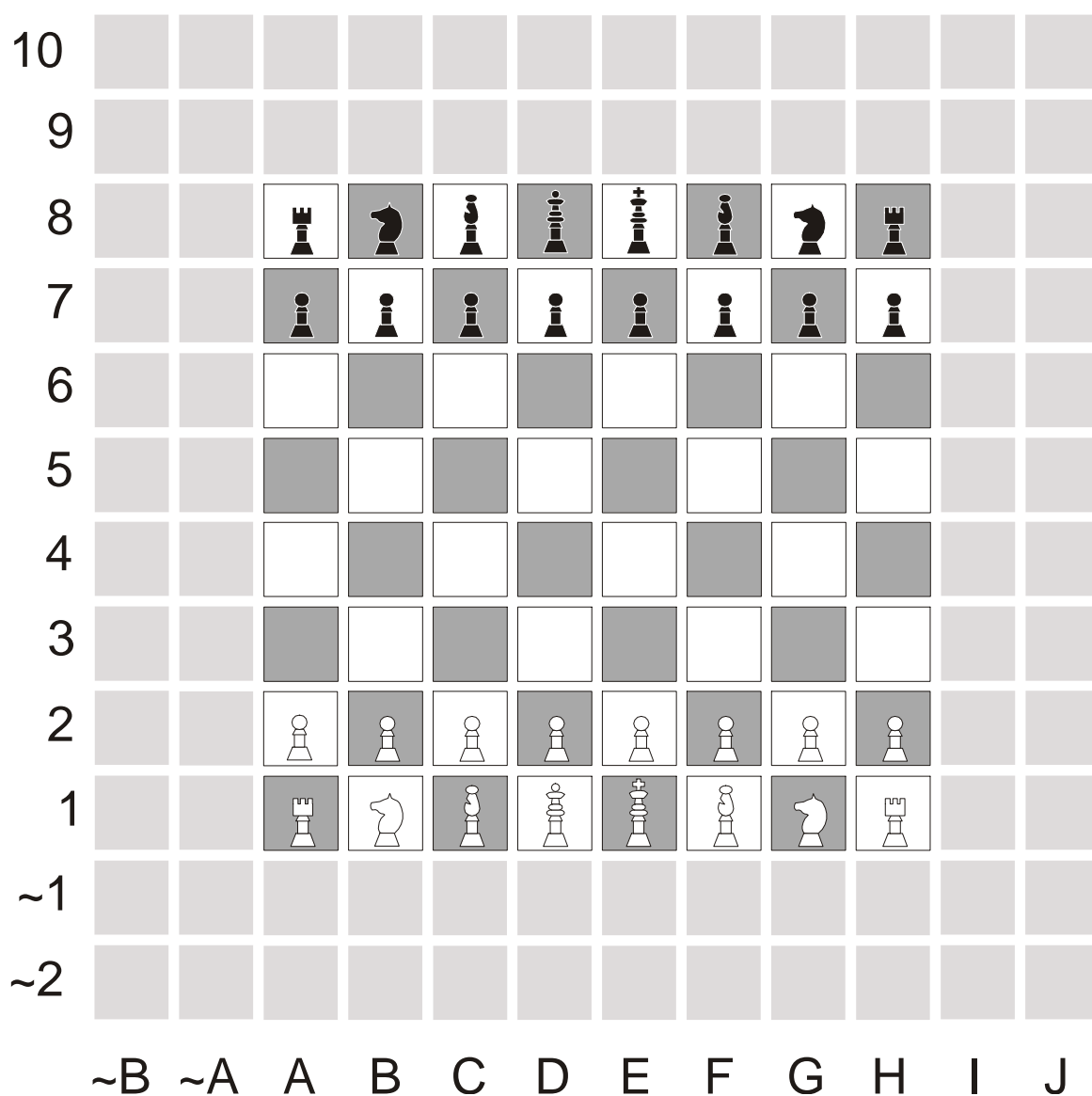


Figure 1.

At first, this may take a bit of getting used to, but if you're familiar with traditional algebraic chess notation, algebraic Beyond Chess notation will make sense easily enough.

As an example of notating a square outside the traditional 8x8 positions, in figure 2, white's knight is on ~a2.

So if white moves the knight from b1 to ~a2, it would be notated as b1 - ~a2 N.

To notate the square's movement, braces { } are used. So if white were to move his knight as seen in figure 2, then shift square b1, it would be notated, b1 - ~a2 N{b1 - b~1}.

Notice in figure 2, there is no square in the A2 position. This would now be notated as {>a2}, using the ">" symbol to notate that there is no square at that position. This can be used when it is needed to specifically specify the absence of a square. In figure 2, we see that rank 2 is missing a square. This can be notated {~a2, >a2, b2, b3...}, meaning there is a square at ~a2, no square at a2, a square at b2, a square at c2 and so on.

To map the entire layout of a board in algebraic Beyond Chess notation, always begin with the a1 position as a point of reference and work outward from there. Simply list all the positions that have a square. Not mentioning a position in the notation will simply mean there is no square present at those coordinates. Someone reading the notation will be able to duplicate that board setup exactly by placing or omitting squares as notated within the brackets.

As a note, however, in today's age, a simple illustration or photo of the board might most times be much simpler when possible!

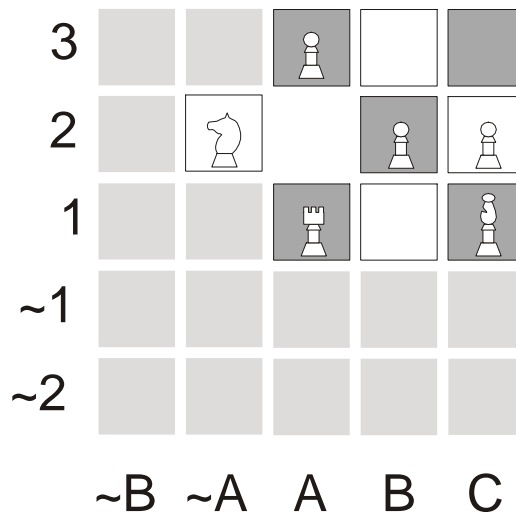


Figure 2.

## INTRODUCTION TO STRATEGY

***“I APPROVE OF ALL METHODS OF ATTACKING PROVIDED THEY ARE DIRECTED WHERE THE ENEMY’S ARMY IS WEAKEST AND WHERE THE TERRAIN FAVORS THEM THE LEAST.”***

FREDERICK THE GREAT  
INSTRUCTION TO HIS GENERALS  
1747

Beyond Chess offers a whole new level of strategy because the board directly influences play throughout the game. This creates a new arsenal of weapons in addition to those already known by chess players. With new strategies comes new terms like Trenching and Boxing, which you’ll be introduced to here.

Always keep in mind as you play Beyond Chess, you must always be aware of your surroundings – not just where the pieces are at any given time, but where the squares of the board are also. The location of squares directly effects where pieces can maneuver.

A key concept of playing Beyond Chess is manipulating the board to your advantage and to your opponent’s disadvantage. By isolating his pieces and rendering them useless, you can paralyze your opponent’s ability to threaten.

Judging from his quote above, Frederick the Great probably would have been a great Beyond Chess strategist. Too bad he was born in the wrong century!

## BOXING

Look for opportunities to isolate a piece so it is rendered immobile. This is known as *Boxing*, because you’re Boxing a piece in and removing all its ability to move (do not punch your opponent.) Once the Boxed in piece paralyzed, it can either be left useless or easily picked off. Figure 3 shows a basic Boxing maneuver. White moves his knight into an attack position on black’s rook, then shifts the square to cut off its only avenue of retreat. The rook is paralyzed and helpless since it cannot jump over an empty space in the board called a *rift*. The knight, however, can jump rifts, and will make short work of the piece on the next turn. Even if black moves the square back on their turn, it will be too late, since the square can only be moved after a piece.

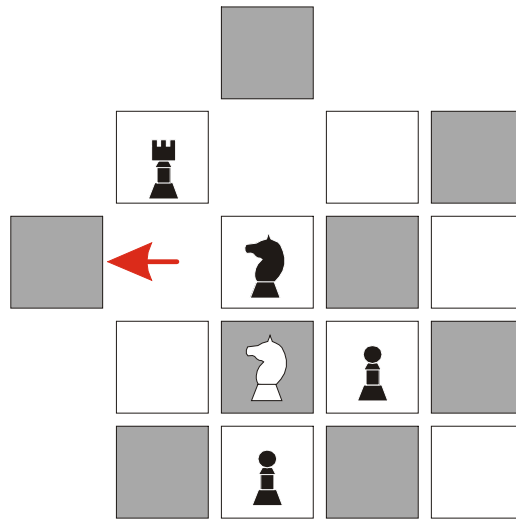


Figure 3. Boxing.

In figure 4, we see black gets its revenge by shifting the square and Boxing in white's bishop. Black's rook can now move down and neatly pick off the bishop. Notice how it also reopened an avenue for black's own bishop to maneuver where there once was a rift.

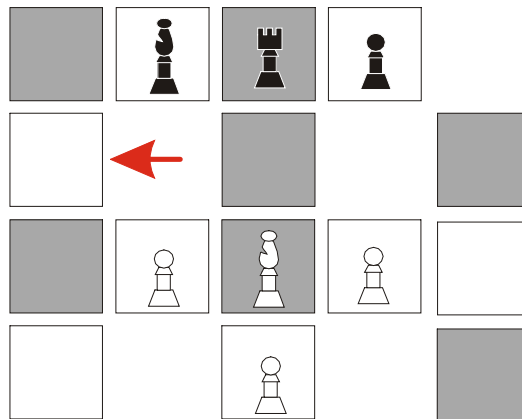


Figure 4.

## HIDDEN ROUTES

A Hidden Route is when a piece moves into a seemingly nonthreatening position, and then shifts a square into place to reveal a hidden approach of attack. This is very useful because your opponent may not have sensed a potential threat since the route of attack had not been there before.

In figure 5, the black queen moves into a position that isn't immediately threatening until the square is shifted over to reveal the route of attack and puts white's king in check. Note that white's rook and knight are helpless to defend. By shifting the square over, black's queen simultaneously places white's king in check while removing the threat by the rook that was there.

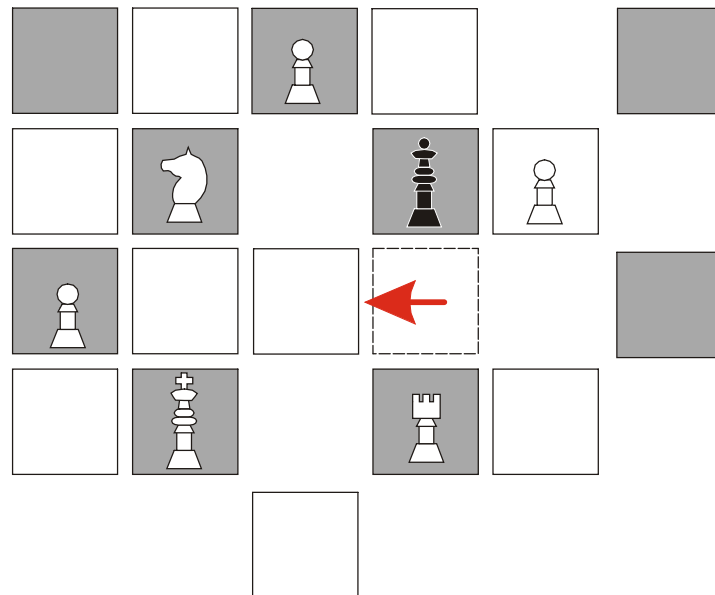


Figure 5. Hidden Route.

You can intentionally hide a route of attack by shifting a square over to a position that is seemingly nonthreatening. Your opponent may even perceive this as a mistake on your part and feel better protected. Later, you can move a piece into a position of attack and then shift the square back to complete the route of attack.

## OFFENSIVE ISOLATION

Offensive Isolation is the tactic restricting your opponent's pieces by creating rifts that limit their movement.

Limiting a rook's lateral movement makes it more vulnerable to pieces that attack diagonally, like a bishop, queen or pawn, see figure 6. In like fashion, limiting the diagonal movement of a bishop can make it more susceptible to attack from a piece that attacks vertically and horizontally, like the rook and queen, see figure 7.

Boxing is key to Offensive Isolation, but Offensive Isolation isn't just about paralyzing a piece, it's about limiting its overall mobility and thus, its overall effectiveness.

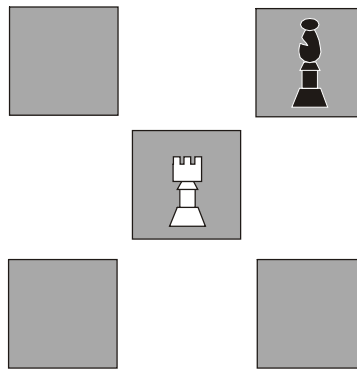


Figure 6.

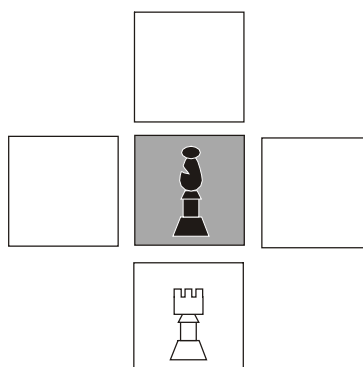


Figure 7.

DEFENSIVE ISOLATION

Defensive Isolation is the strategy of isolating your own pieces such as the king to protect them from attack and impede your opponent’s ability to attack.

Consider figure 8. On the left, the rook dominates; however, the bishop completely rules the right side of the board. This illustration is very simple but accentuates the point. White has very effectively limited the rook’s movement on the white side of the board and the king is quite safe from him.

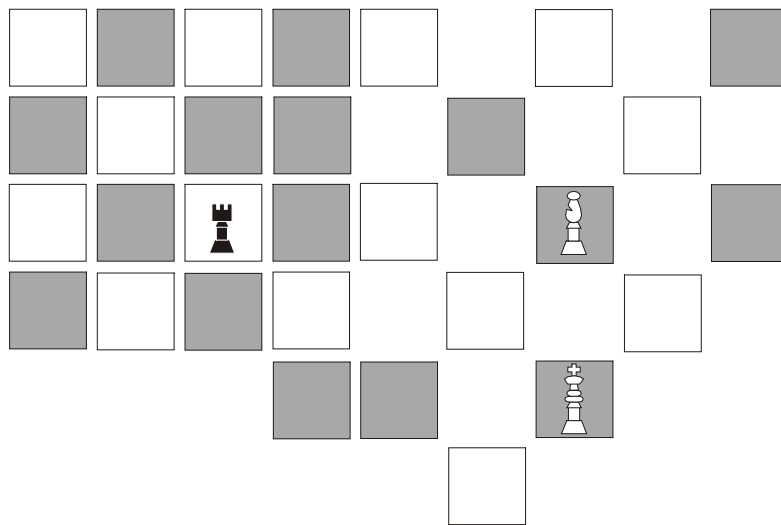


Figure 8.

In figure 9, the king is isolated on a peninsula and can defend himself from the queen. Consider what other pieces black would need to reach the king. The success of a defense like this would depend upon what pieces black has to work with. In this case, a rook would be useless to black, but a bishop or knight would work nicely.

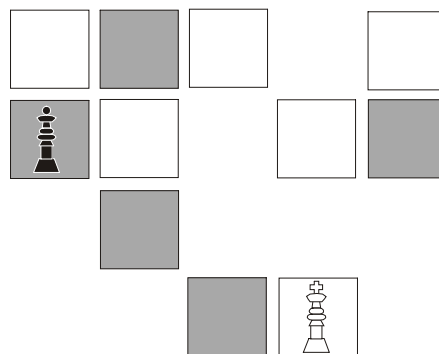


Figure 9.

TRENCHING & TRENCH WARFARE

Trenching is the process of controlling the placement and movement of squares on the board. Heavy use of squares to control the game is called “Trench Warfare.” As a game progresses, the squares may become more and more displaced, creating a massive maze of trenches through which the pieces must navigate. Dominating the control of square placement will be key to your success in the game.

What pieces you have on the board and what pieces your opponent has will affect how you want the squares to be arranged. Another factor affecting your trenching efforts will be whether you need to be more offensive or defensive.

Study the trench warfare dynamics going on in figure 10. The squares are all over the place. Different parts of the board favor certain pieces while limiting others. This is a classic example of a Beyond Chess game in progress. Some pieces are isolated and useless at the moment, while others dominate certain areas.

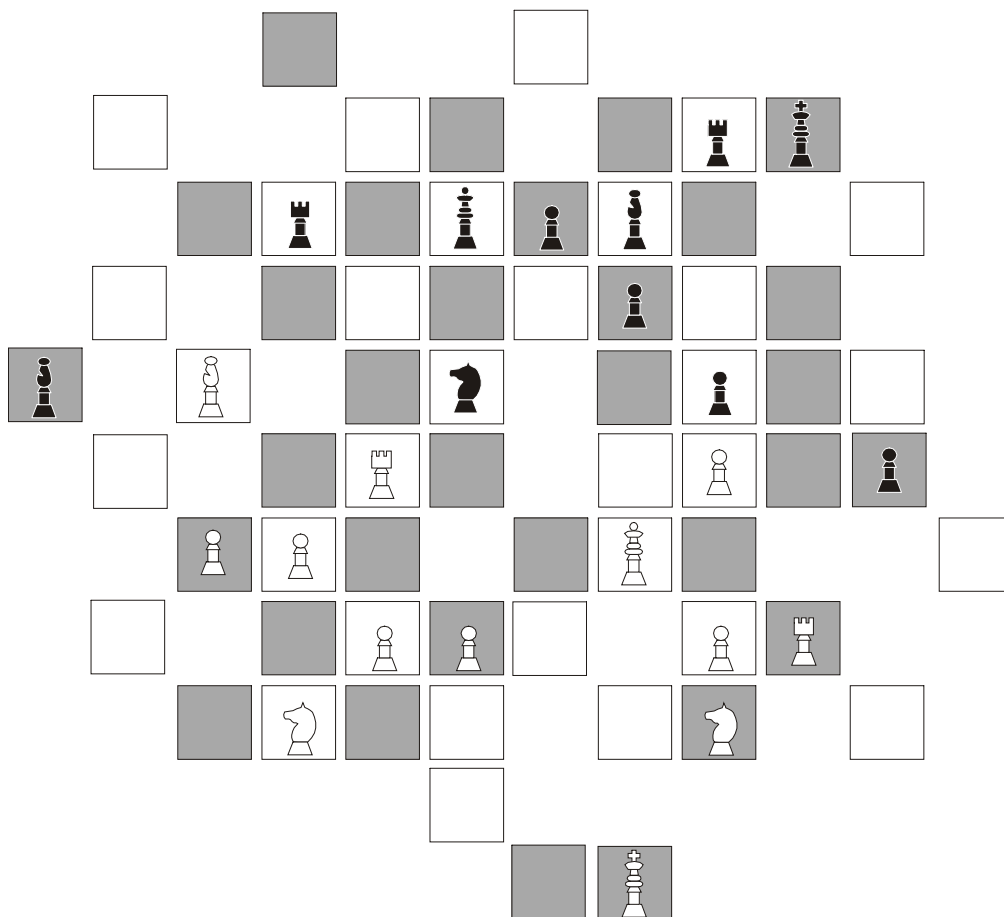


Figure 10. Trench Warfare.

## THE ART OF GERETING

A player's turn in Beyond Chess consists of two moves: moving a piece, then shifting a square. You must always move a piece, *then* shift a square, and you may never move a square first.

There is, however, a move called Gereting, which allows you to move a pawn and the square it's on at the same time. The pawn is the only piece with this power, and if used strategically, can give the pawn great potential. Figure 11 shows a basic Geret.

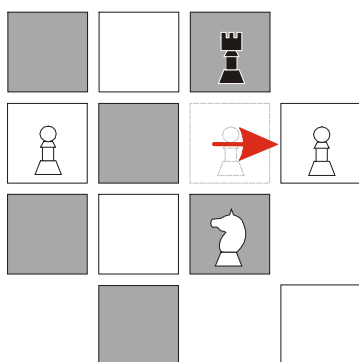


Figure 11. Gereting.

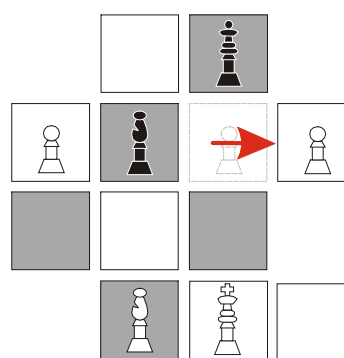


Figure 12.

If we study Figure 11, we see that by Gereting the pawn over, the move simultaneously threatens the black rook and cuts off one possible path of escape, forcing it to retreat. As this illustrates, rooks can be particularly susceptible to Gereting.

Now look at figure 12. This time white Gerets to threaten the black queen. The pawn is protected by the white bishop, and the new rift created blocks the queen's advance. Can you see how this could have otherwise turned into checkmate? Queen takes pawn, the white bishop is forced to block the check, queen takes bishop, checkmate.

Another thing you can do with Gereting is to gradually work a pawn up the side of the board to be promoted. Gereting provides the pawn the opportunity to move left or right as well as forward, which could allow it to weave around danger and protect itself as it advances.

BEYOND THE BASICS

Now that we've explored the dynamics of Beyond Chess and the moving board, it's time to begin applying what we've learned to an actual game.

The games' opening is crucial to gaining the edge early in a chess game. With traditional chess, it's considered best take control of the board's center as quickly as possible.

Now with Beyond Chess, you also have to worry about literally taking control of the board itself early as well by moving squares to your advantage. This means moving open squares that can quickly limit your opponent's movement while building your own.

Beginning the game as a traditional 8x8 square board means that the outside squares in files a and h will be the first to be moved.

White is the first player to move a chess piece, but in Beyond Chess, black is first to move a square. By white not moving a square first, this allows black to make their first piece's move without hindrance.

If white moves pawn to e4, a typical opening move, that ends their turn since they do not move a square on their first move.

Black then follows up with pawn to e5. But now black also gets to move a square, the first of the game. The best opening square move would be to shift the h3 square to i3 which is notated as {h3 - i3}. This does several things. Take a look at figure 13. Shifting the h3 square puts three of white's kingside pieces at an immediately disadvantage. Shifting the h3 square blocks in the kingside rook and its pawn and limits the movement of the kingside knight.

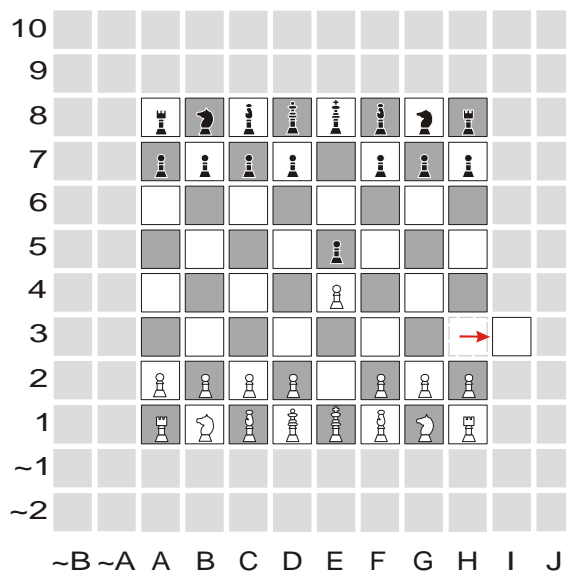


Figure 13

Black should respond by shifting either the a6 or h6 square. White's next square shift will then be {a2 - ~a2} to hinder the movement of the queenside pieces as well.

At the beginning of the game that starts off as an 8x8 square board, the first square moves are intended to limit your opponent's options.

Next, you'll probably want to shift one of the other outer squares. This will set you up to be able to get a rift into the middle of the board. So if you shift {a5 - ~a5}, within several more moves you'll be able to shift the rift into the middle of the board.

Now here's something to consider and keep in mind as you play. As you shift squares around, you're also shifting rifts as well. You could well consider squares as positive spaces on the board, and rifts as negatives spaces. The positive spaces provide avenues of movement, while negative spaces hinder the movement of pieces.

Consider Figure 14. By moving square {g3 - h3}, you're also moving the rift from {h3 - g3}. This may seem trivial at first thought, but which did you really shift, the square or the rift? Or both? The answer is of course both. But you need to be keenly aware this as you shift squares throughout the game. When shifting a square, you are also shifting a rift in the board and both will affect the game. Sometimes your strategy will be to shift a square, while other times you'll really be focused on moving the rift. But regardless of your intention, you are always moving both and you always need to be aware of how both will affect the pieces.

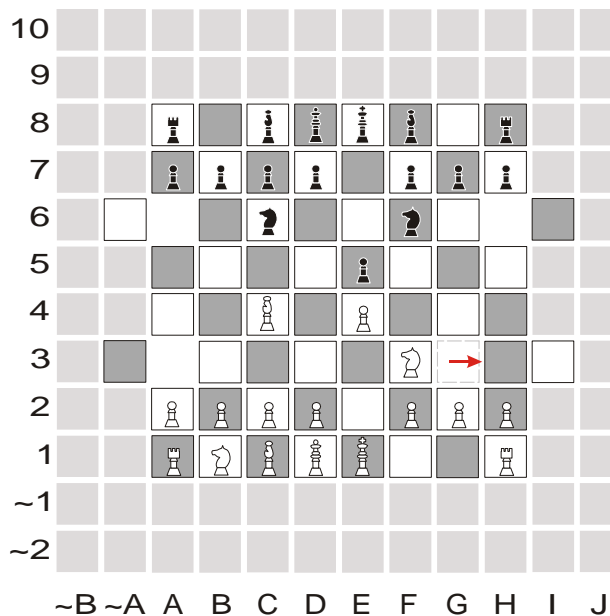


Figure 14.

Now let's back up a bit and take a look at figure 15. White had moved out their kingside knight and bishop with intention to castle. But white shifted a square from {g1 - g ~1}. This shifted a rift into g1, preventing white from castling.

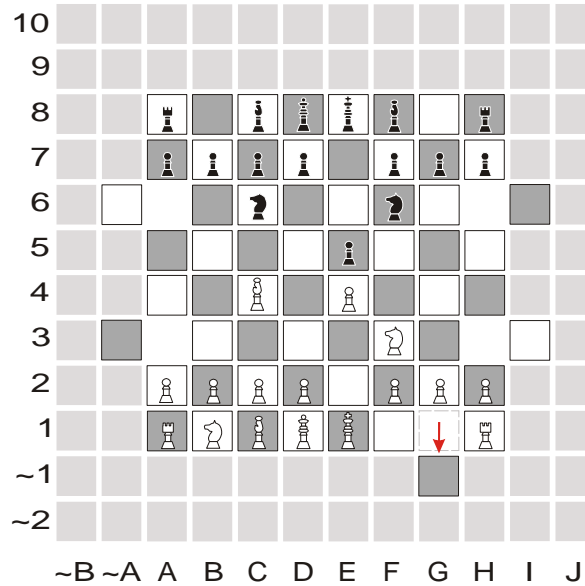


Figure 15.

White has several options here. They can try moving the square back into place and hope black leaves it there or they can return the inconvenience by doing likewise to black by shifting {b8 - b9}.

But there is a third option for white. They can choose instead to capitalize on black's move and use it to build a defensive position for their king. See Figure 16a-c.

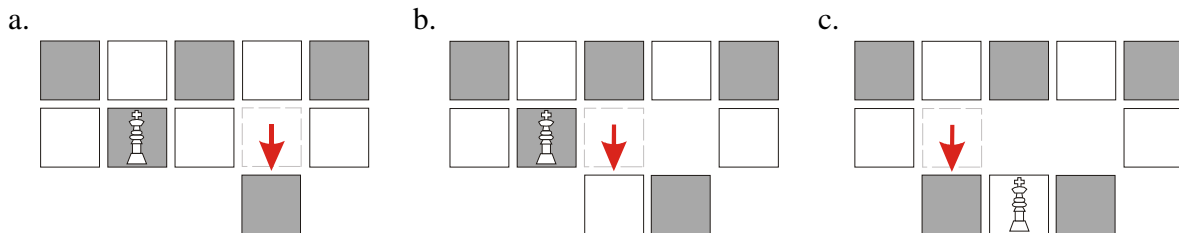


Figure 16. Building a defensive position for the king.

We've removed the other pieces from the equation so we can focus on just movement of the squares and how it creates an effective defensive position for the king.

In figure 17a, we can see how building this position allows the king to protect himself from attack by a queen, bishop and rook, or any combination of them. However, in figure 17b, we can see how the tables can be quickly turned if black introduces a knight into the situation. The strong defense quickly turns into a trap.

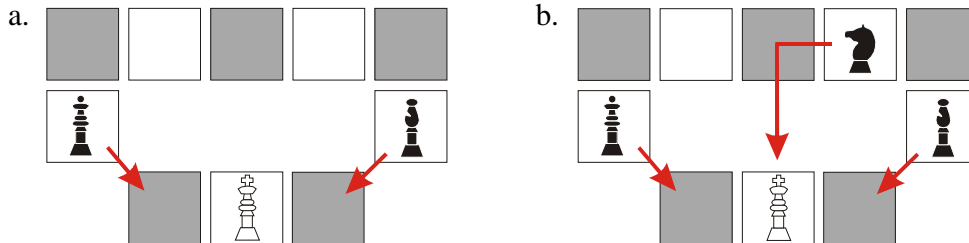


Figure 17.

Now let's take a second look at figure 17 from the point of view of black. White has created a strong defensive position, one ironically that was started by black himself when he boxed in white's kingside rook as seen back in figure 15.

In order for black to reach white's king, they'll need a knight. Since the knight is the only one with leaping power, he'll be needed in order to put the king in checkmate. If black tries to bring the queen down backed up by the bishop, black's king will still have an avenue of escape in the other direction.

Figure 18 is a simpler king's defensive position, but similarly effective.

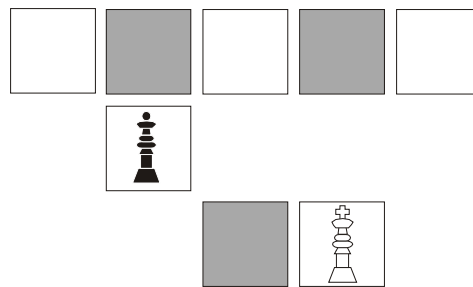


Figure 18.

BEYOND CHESS AS A TEACHING TOOL

Instructors will find a board made from individual squares very useful for teaching new players.

You can setup a smaller board to focus a student’s attention by limiting their boundaries. For instance, if you are teaching someone how to use their rooks together to checkmate a king, you can start them out on a 4x4 board. Once the student has mastered the technique in the smaller board, increase the size of the board to 5x5, then 6x6, all the way up to the 8x8 board. Then they’ve mastered the technique. See figure 13.

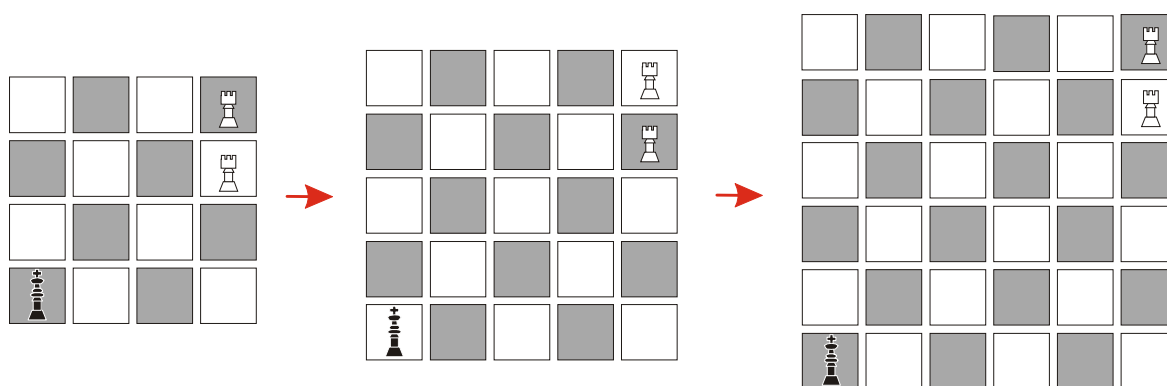


Figure 13. Scaling the board to teach chess progressively.

You can setup a smaller board to create chess puzzles. Figure 14 is an example of a mini chess puzzle you can do by setting up a mini board.

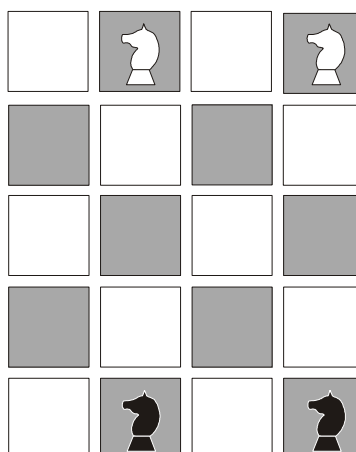


Figure 14. Exchange the positions of the black and white knights.

## VARIATIONS – UNLIMITED POSSIBILITIES

Over the years, hundreds of chess variations have been created to try to keep the game fresh and challenging. Even grandmasters have suggested their own variants such as Bobby Fischer's Fischer Random Chess and Grand Master Yasser Seirawan's Seirawan Chess.

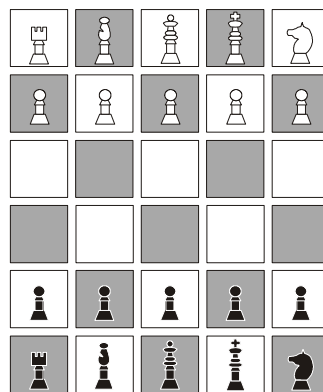
Some variations change the rules of the game, some introduce new pieces to the game and some variations create new board shapes on which to play. But one thing that's the same in every variation other than Beyond Chess is the board, no matter the shape, is always the same.

Of course the most unique concept introduced by Beyond Chess is that the board directly interacts with and affects the chess pieces as they are both moved throughout the game.

Another interesting dynamic of a board made of individual squares is that you can also set it up in any shape you want to begin the game. This introduces the opportunity to setup the board in the shape of known board variations such as four player chess, the 9x9 board and 8x10 board. But Beyond Chess takes those board variations, and any chess variation for that matter, to a whole new level by adding the moving board into the game.

What you end up with are possibilities such as Beyond Fischer Random Chess, Beyond Seirawan Chess, Beyond Bughouse Chess and Beyond Grand Chess.

There are also a series of chess variations for a 5x6 board, such as Petty Chess by B. Walker Watson, Joe Miccio's and Quick Chess. Figure 15 illustrates the setup of Quick Chess. You could play Beyond Quick Chess by moving both the pieces and the squares, taking even this mini game to a whole new level.



Quick Chess, by Joe Miccio, 1991.

Some variations such as the 9x9 and 8x10 boards require combining several Beyond Chess boards together. But you are limited only by how many squares you have. Combining multiple boards creates limitless possibilities.

You could actually start every game in a different configuration, or make smaller and larger boards as you see fit.

The following are a few ideas to spark your imagination. We encourage you to come up with your own variations and send them to us to share with the rest of the world wide Beyond Chess community.

### **ARMAGEDDON BEYOND CHESS**

It's world war with chess! Combine multiple boards together to create a massive battlefield on which to play. For board setup, the squares are divided evenly between the players. Each player can setup their "territory" in any configuration they wish. Each territory must be touching another by at least one square. Each player may setup their chess pieces anywhere within their own territory to begin the game. It's chess on a global scale!

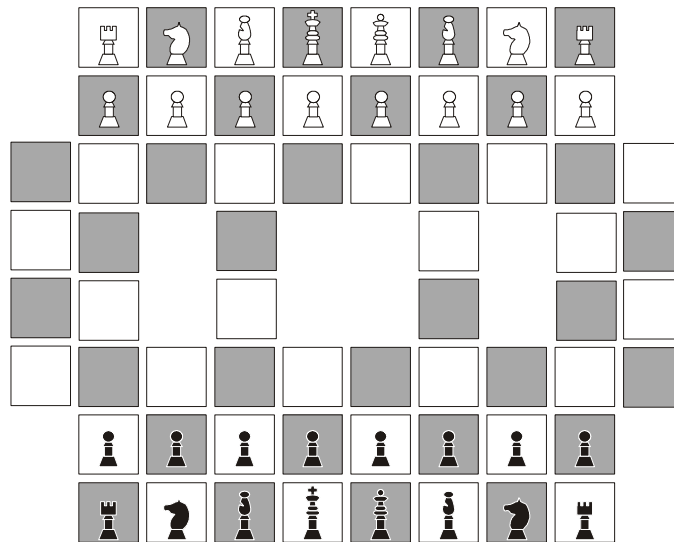
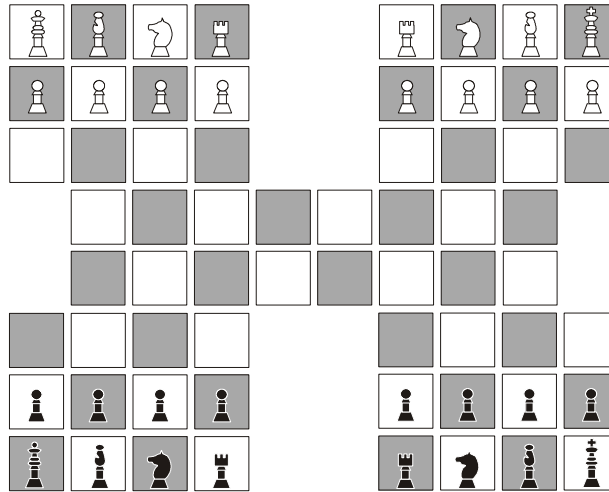
### **HIGH GROUND BEYOND CHESS**

Take the high ground to get the advantage! High Ground Beyond Chess is a unique variation that allows you to take control of "hills" on the board and launch devastating attacks from above. Setup the board in any configuration. Stack the two extra squares that come with the game on top of two squares on the board. These two stacks are the "hills." The hills may not be shifted during the game. When any piece lands on a hill, they take the high ground. When that piece is moved from the hill, they may move like any other piece for that one move. So, a pawn may move as a queen, or a bishop may move as a knight, and so on. Even a king may move like any other piece from atop a hill!

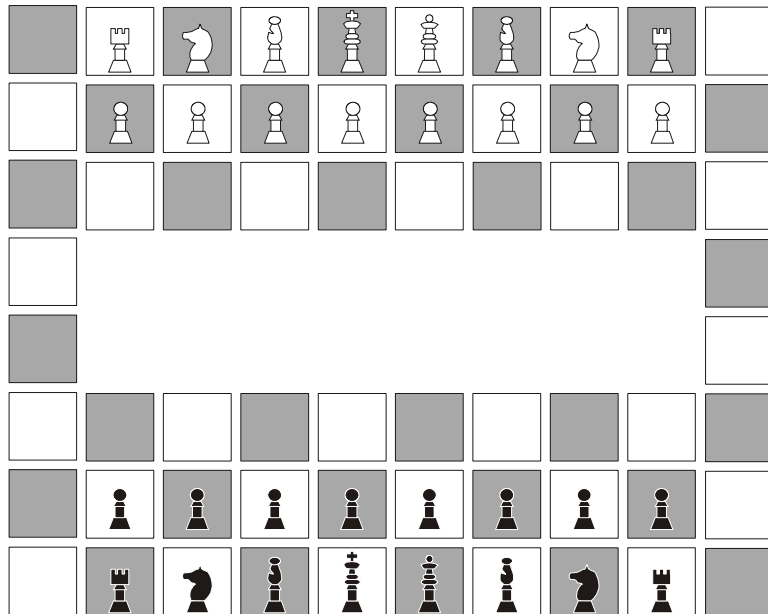
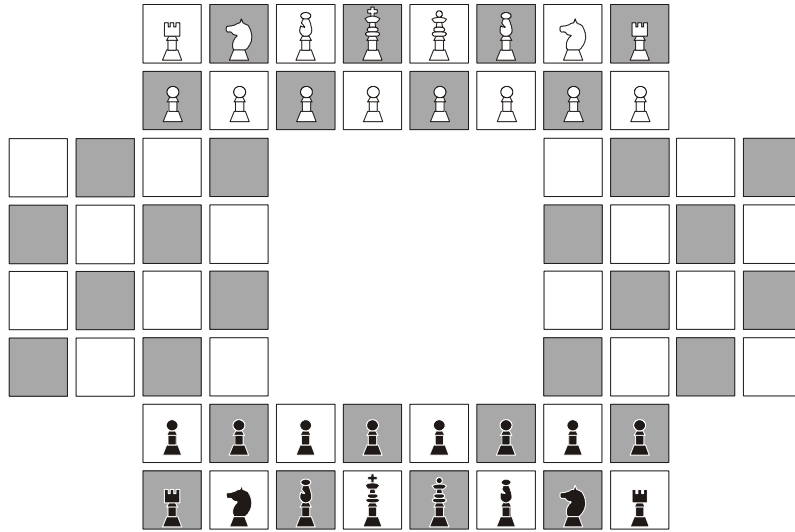
### **BEYOND CHESS, THE MELTDOWN!**

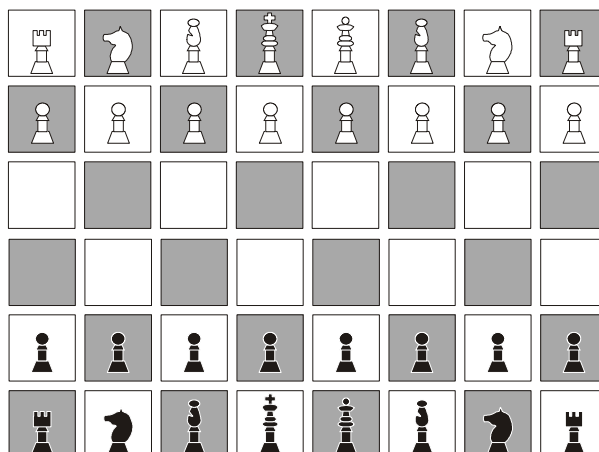
Combine two boards and setup the squares in any fashion you'd like. Setup is not important here, you just need a lot of squares. You play Beyond Chess as normal, only in addition to moving a piece and then shifting a square, you also remove one square from the field of play each turn. As the game progresses, not only does the board continuously evolve, it gets smaller and smaller too! This is why you'll need a larger board to begin the game. So it's like battling on an ice glacier that is melting as you play, thus the "meltdown!" At no time can you remove an occupied square and you cannot remove a square that would leave another square orphaned (not attached any more to the board.) You can only remove squares that you'd be able to shift. Removing the square you just moved is allowed. Order of play would be move a piece, shift a square, then remove a square, in that order.

OTHER BOARD SETUP IDEAS

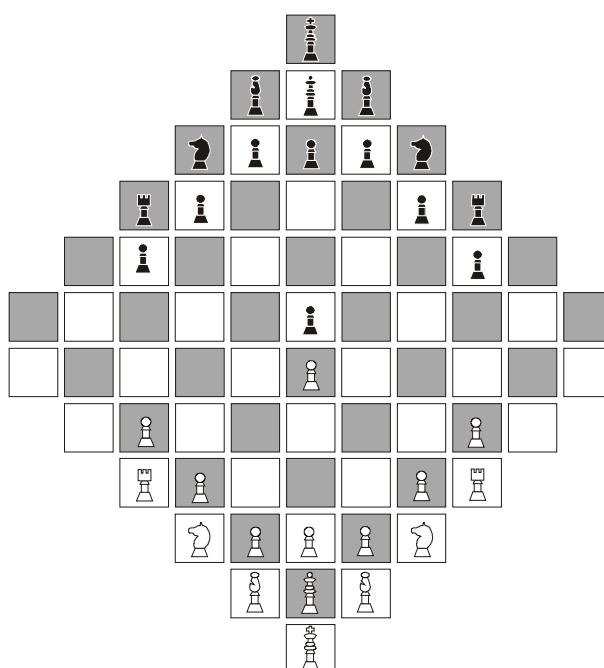


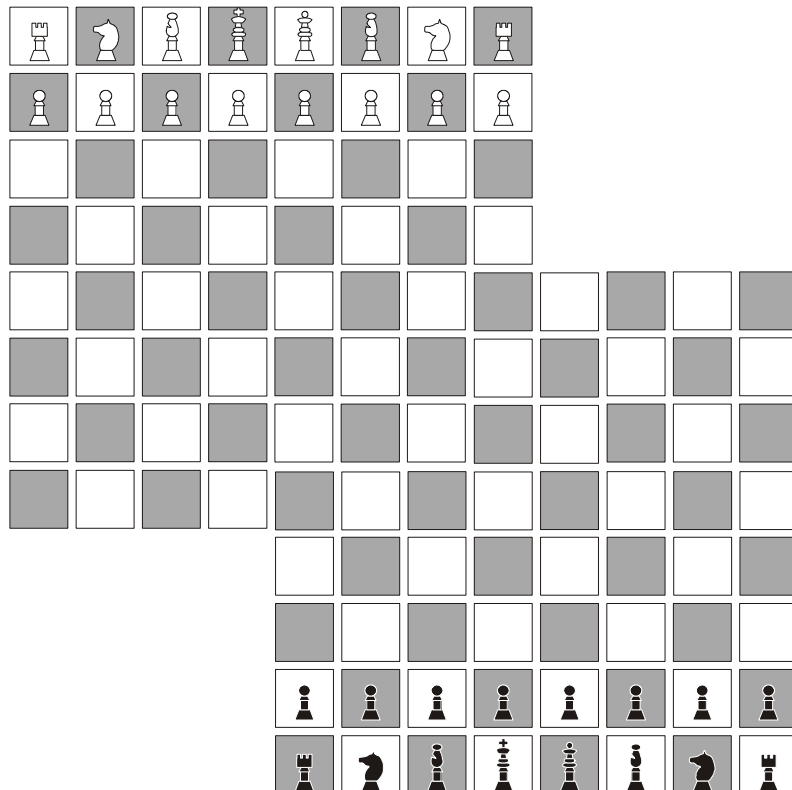
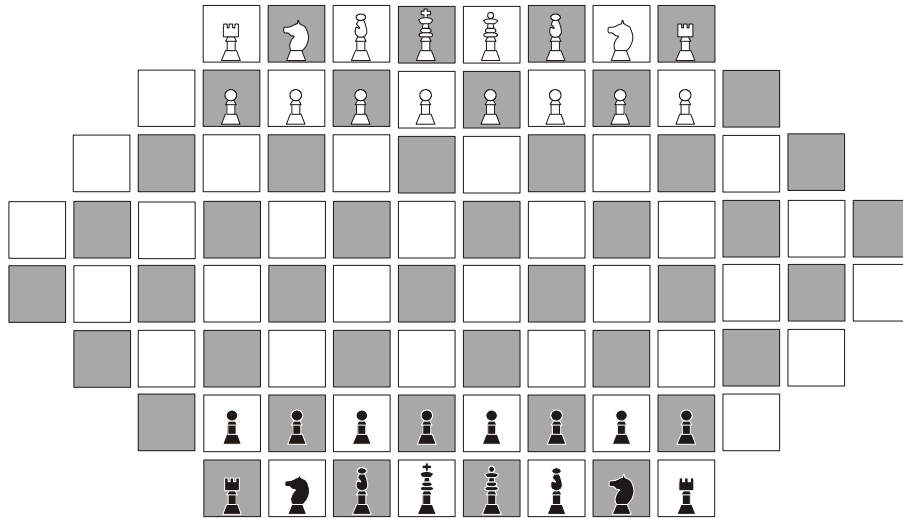


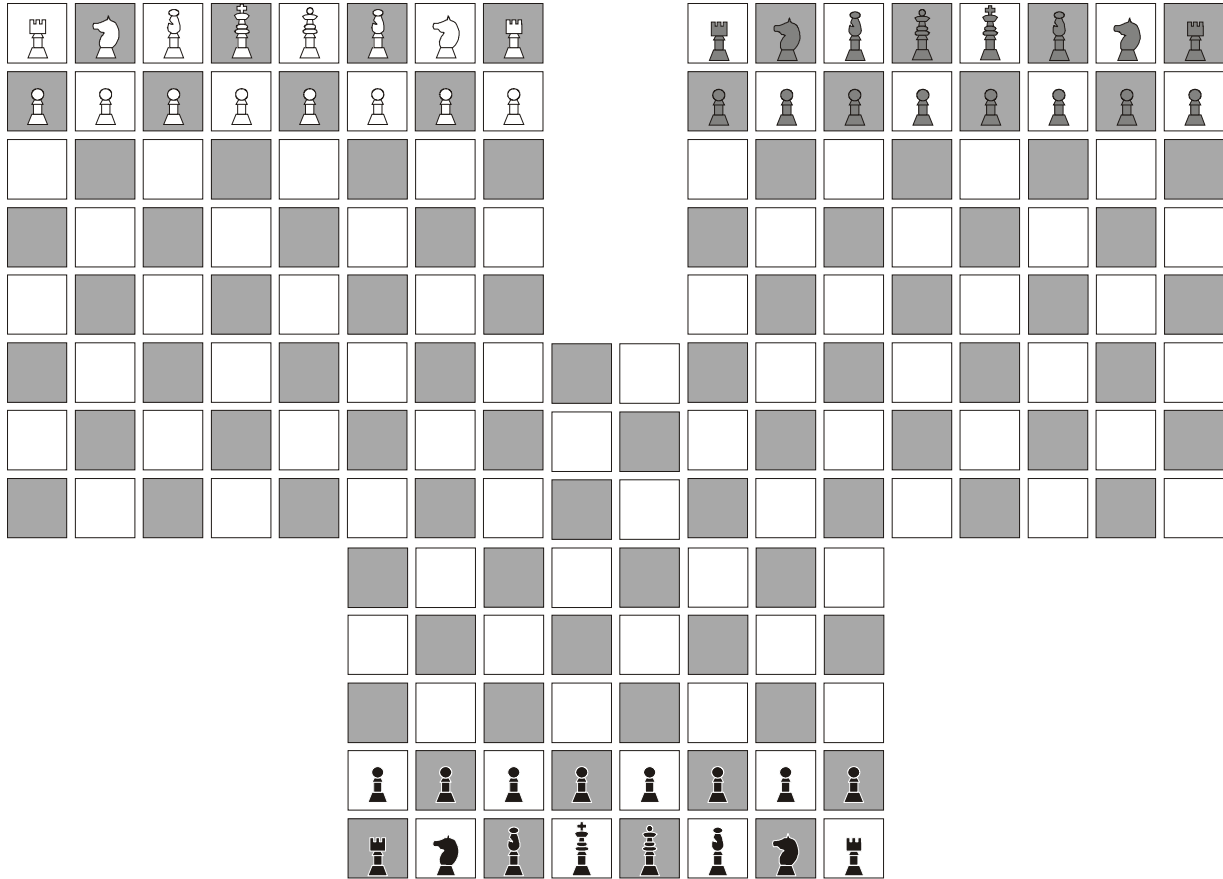




The following board designs require more than one Beyond Chess set combined. You can add as many squares as you'd like to make for an epic game. 320 squares ... 640 squares with ten players ... the possibilities are limitless!







## GLOSSARY

**Algebraic Beyond Chess Notation** – The method used for writing down the movement of pieces and squares during a game. It also may be used to map out a board's unique setup.

**Beyond Chess** – The next generation of chess, adding the board as a key element of play by shifting individual squares to manipulate the movement of the pieces and affect the game.

**Boxing** – Cutting off a piece's ability to move, rendering it useless and vulnerable.

**Braces { }** – Symbol used in algebraic Beyond Chess notation to encompass the movement of a square to distinguish it from the movement of the piece. An example:  $b1 - \sim a2 N\{b1 - b\sim 1\}$ .

**Defensive Isolation** – The strategy of isolating your own pieces to limit your opponent's ability to reach them. Used most often to protect the king.

**Gereting** – Moving a pawn and square at the same time. The pawn and square may be moved together to the left, right or forward, but never backwards. Only the pawn can move together with a square.

**Hidden Routes** – The technique of moving an attacking piece into a position that looks nonthreatening and then shifting a square to reveal and complete its avenue of attack. Used frequently for putting the king in check and checkmate.

**Offensive Isolation** – The strategy of isolating your opponent's pieces to limit or eliminate their effectiveness and mobility on the board.

**Piece** – Pieces are the set of figures that are moved around the board. There are 16 pieces to each army and consist of the king, the queen, two bishops, two knights, two rooks, and eight pawns.

**Rift** – A space in the board with no square. Only the knight can jump over a rift. All other pieces must maneuver around them.

**Square** – The 64 tiles that make up the Beyond Chess board. There are 32 black and 32 white. They can be setup in any configuration.

**Tilde ~** – Symbol used in algebraic Beyond Chess notation to symbolize board positions beyond that extend to the left or below the traditional 8x8 positions, putting them in a minus position. This symbol is spoken as "minus."

**Trenching** – The tactic of strategically maneuvering the board to manipulate and effect the movement of the pieces.

**Trench Warfare** – As a Beyond Chess game is played, the board can become very fragmented. This is known as Trench Warfare.

## APPENDIX A - THE BASIC RULES OF TRADITIONAL CHESS

Just in Case you don't know how to play chess at all, here are the basic rules of chess used for play on the traditional stationary 8x8 square board to get you started.

### Gameplay

Each player has control of one of the two sets of colored pieces and are typically referred to by the nominal color of their respective pieces, i.e., White or Black. White moves first and, as in most board games, the players alternate moves. Play continues until a draw is declared, a player resigns, or a king is checkmated, as explained below.

Unlike Go, where the order of play is determined by the relative skills and handicaps of the players, the official chess rules do not include a procedure for determining who plays White. Instead, this decision is left open to tournament-specific rules (e.g. a Swiss system tournament or Round-robin tournament) or, in the case of non-competitive play, mutual agreement, in which case some kind of random choice is often employed.

Each chess piece has its own style of moving. Moves are made to vacant squares except when capturing an opponent's piece.

With the exception of the knight, pieces cannot jump over each other. When a piece is captured (or taken), the attacking piece replaces the enemy piece on its square (en passant being the only exception). The captured piece is thus removed from the game and may not be returned to play for the remainder of the game. The king cannot be captured, only put in check.

The king can move exactly one square horizontally, vertically, or diagonally. At most once in every game, each king is allowed to make a special move, known as castling. Castling consists of moving the king two squares towards a rook, then placing the rook on the other side of the king, adjacent to it. Castling is only permissible if all of the following conditions hold:

1. The player must never have moved either the king or the rook involved in castling;
2. There must be no pieces between the king and the rook;
3. The king may not currently be in check, nor may the king pass through or end up in a square that is under attack by one or more enemy pieces (though the rook is permitted to be under attack);
4. The king and the rook must be on the same rank (to exclude castling with a promoted pawn).

In serious play, the king must be touched and moved first when castling; its move of more than one square makes clear that castling is intended.

The rook moves any number of vacant squares vertically or horizontally. It also is moved while castling.

The bishop moves any number of vacant squares in any diagonal direction.

The queen can move any number of vacant squares diagonally, horizontally, or vertically.

The knight moves to the nearest square not on the same rank, file, or diagonal. Equivalently, the knight moves two squares like the rook and then one square perpendicular to that. Its move is not blocked by other pieces, i.e. it leaps to the new square.

Pawns have the most complex rules of movement:

A pawn can move forward one square, if that square is unoccupied. If it has not yet moved, the pawn has the option of moving two squares forward provided both squares in front of the pawn are unoccupied. A pawn cannot move backward.

When such an initial two square advance is made that puts that pawn horizontally adjacent to an opponent's pawn, the opponent's pawn can capture that pawn "en passant" as if it moved forward only one square rather than two, but only on the immediately subsequent move.

Pawns are the only pieces that capture differently from how they move. They can capture an enemy piece on either of the two spaces adjacent to the space in front of them (i.e., the two squares diagonally in front of them), but cannot move to these spaces if they are vacant.

If a pawn advances all the way to its eighth rank, it is then promoted (converted) to a queen, rook, bishop, or knight of the same color, the choice being at the discretion of its player. In practice, the pawn is almost always promoted to a queen. If it's converted to another piece, this is called "underpromotion".

### **Touch-move rule**

In serious play, if a player having the move touches one of his pieces as if having the intention of moving it, then he must move it if it can be legally moved. So long as the hand has not left the piece on a new square, the latter can be placed on any accessible square. If a player touches a hostile piece then he must capture it if the piece can be captured.

When castling, the king must be the first piece touched. If the player touches his rook at the same time as touching the king, he must castle with that rook if it is legal to do so. If the player completes a two-square king move without touching a rook, he must move the correct rook accordingly if castling in that direction is legal, and otherwise the move must be reverted and another king move made.

When a pawn is moved to its eighth rank, once the player takes his hand off the pawn, it can no longer be substituted for a different move of the pawn. However, the move is not complete until the promoted piece is released on that square.

If a player wishes to touch a piece with the sole intention of adjusting its position on a square, he must first alert his opponent of his intention by saying "J'adoube" or "I adjust". Only the player whose turn it is to move may adjust a piece in this way.

### **Illegal move**

A player who makes an illegal move with a piece must retract that move and make another one, if possible, with the same piece. If the mistake is only noticed later on, the game should be restarted from the position in which the error occurred.

If blitz chess is being played (where both players have a limited time, e.g. five minutes) the rule varies. A player may correct an illegal move if he hasn't pressed his clock. If he has pressed his clock, the standard USCF rule is that two minutes are added to the offender's opponent's clock. An alternative USCF rule is that the opponent can claim a win by forfeit if he hasn't touched a piece. If the player has left his king in check, the opponent may touch his piece that is giving check, remove the opponent's king, and claim a win.

### **Check and Checkmate**

When a player makes a move that threatens the opposing king with capture (not necessarily by the piece that was moved), the king is said to be in check. If a player's king is in check then the player must make a move that eliminates the threat of capture; a player may never leave his king in check at the end of his move. The possible ways to remove the threat of capture are:

- Move the king to a square where it is not threatened.
- Capture the threatening piece (possibly with the king, if doing so does not put the king in check).
- Place a piece between the king and the opponent's threatening piece (not possible if the threatening piece is a knight).

In informal games, it is customary to announce check when making a move that puts the opponent's king in check. However, in formal competitions check is rarely announced.

A player may not make any move which places or leaves his king in check. (This also entails that a player cannot place his king on any square adjacent to the enemy king, because doing so would leave his king able to be taken by the enemy king and therefore in check.)

If a player's king is placed in check and there is no legal move that player can make to escape check, then the king is said to be checkmated, the game ends, and that player loses (unlike other pieces, the king is never actually captured or removed from the board. The diagram to the right shows a typical checkmate position.

The white king is threatened by the black queen; every square to which the king could move is also threatened; and he cannot capture the queen, because he would then be threatened by the rook.

### Resigning

Either player may resign at any time; this normally happens when the player believes he is certain to lose the game. This typically arises because:

- He can foresee an unavoidable checkmate a few moves ahead, or
- He is at or can foresee a decisive material disadvantage - e.g. he has lost or is about to lose a major piece, or the opponent is about to promote a pawn.

In master play, it is much more common for a game to be resigned than for it to end with checkmate, because players can foresee checkmate well in advance.

### Draw

The game ends in a draw in any of these conditions occur:

The game is automatically a draw if the player to move is not in check but has no legal move. This situation is called a stalemate. An example of such a position is shown in the diagram to the right.

- There is no possibility for either player to checkmate the opponent. For example one player has a king and a knight and another only a king.
- Both players agree to a draw (draw by agreement).

Either player may claim a draw by indicating that one of the following conditions exists:

- Fifty moves have been played by each player without a piece being captured or a pawn moved.
- The same board position has been repeated three times, with the same player to move and all pieces having the same rights to move, including the right to castle or capture en passant.

If the claim is proven true, the game is drawn.

At one time, if a player was able to check the opposing king continually (perpetual check) and he indicated his intention to do so, the game was drawn. This rule is no longer in effect; however, players will usually agree to a draw in such a situation, since either the threefold repetition rule or the fifty move rule will eventually be applicable.