

Jurmala WCCC Internet Tourney 2024 – Mate in 2 moves

Theme: Double Mate Correction (DMC)

Additional demands and criteria:

1. The thematic try and the solution start by the moves of the same White piece.
2. No variation repeats in the phases, even if Black move doesn't defend against the threat.
3. Unique thematic Black defences are preferable, especially in the try and solution.

Open to all composers around the world, at most three entries per author, single or joint.

Deadline: 15th July 2024

Director: Borislav Gadjanski (entering into MatPlus.Net/Originals/Jurmala IT 2024).

Judge: Marjan Kovačević

Double Mate Correction (DMC)

This is (probably) a new name for the following pattern of changed and transferred mates:

	a	b	c
set	X	~	~
try	A	X	~
solution	B	~	X

The labels Mate Correction (MC) and Double Mate Correction (DMC) came out of analogy with the complete form of Threat Correction pattern (TC): in the subsequent phases a set-mate is corrected (changed), but it reappears after another Black move (gets transferred) in the same phase.

For Mate Correction threats are irrelevant, but changed and transferred mates are mandatory, unlike in TC. The logic of correction in MC is different than in Black Correction White Correction, and Threat Correction, but similarities may be found.

For this type of combination it is mandatory not to repeat any thematic variation in thematic phases, even when the Black move doesn't defend against the threat. For instance, next #2 couldn't be thematic because both 1...Rc6 & 1...Rf6 allow 2.Bd5# in the try and the solution: Hannes Baumann, Schweizerische Schachzeitung, 1977, 3. Prize, 1b2Q1B1/1p6/1P2r2N/K4pn1/3PKN1R/8/4P3/6B1 (1...Re5+ 2.Bd5; 1.Qa4? 1.Qg6!).

Non-thematic (for this TT) DMC examples

Thanks to Udo Degener and Christian Poisson quite many DMC examples have been found. Some of them show a clear intention of the composers to present DMC. Some have additional contents that will not be presented here, but you may find them using FEN given for each position.

The formal presentation of the DMC pattern above allows the thematic try and the solution to start with moves of different White pieces. **Here are the 8 discovered DMC examples of the type that will not be accepted for this specific TT:**

Semen Veselenchuk, Nauka i suspilstvo, 1971-72, 1.Prize, 7N/5Q2/3K4/5pk1/6pR/2R2B2/8/8, Miroslav Svitek, Pravda, 1982, 2Q3bb/1P3prq/2p1P1pn/2P1krp1/3R1np1/2K1N1B1/8/8, Visvaldis Veders, Europe Échecs, 1995, 2N5/2pPr1p1/4p1K1/1Qp1knR1/1b5p/1BPPB1n1/3p3q/8, Visvaldis Veders, The

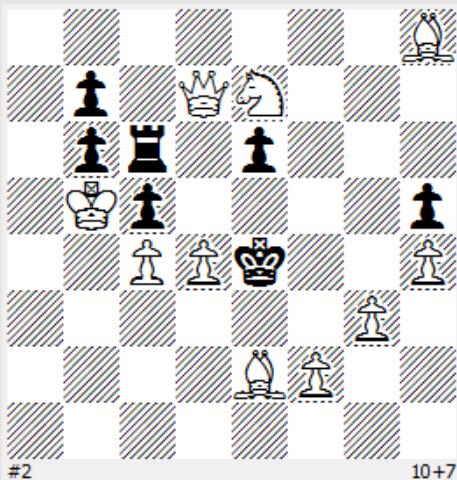
Problemist, 1995, Q3b3/3N2N1/4p1nK/1rpn3B/4krR1/1R1pP1b1/3PPB2/8, Visvaldis Veders, Probleemblad, 1995, 2B1N1b1/1pK5/1p4p1/1Qb1knR1/1NP5/2PPBp2/3n4/2q5, Janis Lukacevics, Saechsische Zeitung, 1997, bbN1rn2/3p1K2/2Qpp1p1/1p3kp1/q2R2p1/4R1P1/1B2N3/5r1B, Alex Casa, StrateGems, 2004, 1. Prize, 8/r1p4p/2P1k3/1N5Q/2RpqpRB/pK1p1p2/4N3/8, Evgeny Bogdanov, Pod Wieza, 2005, 1.Prize, 8/1p2N1K1/p3R3/5p1b/1B1kp1p1/N2pn2r/1n1R1Q2/5B2.

Thematic DMC examples

One of the oldest examples convincingly presents DMC pattern as the authors' intention:

1.

Arnoldo Ellerman
Arbejder-Skak, 1967



setplay: **1...e5 2.Qd5#**

1.S~? threat: 2.Qh7# but: 1...e5!

1.Sf5? **1...e5 2.f3# 1...exf5 2.Qd5#** but: 1...cxd4!

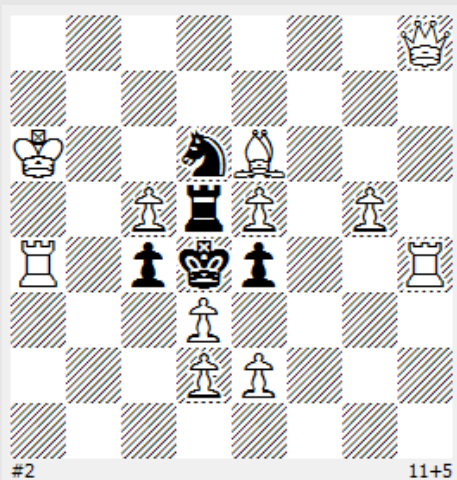
1.Sd5! threat: 2.Qh7# **1...e5 2.Sc3# 1...exd5 2.Qxd5#**

7B/1p1QN3/1pr1p3/1Kp4p/2PPk2P/6P1/4BP2/8

The underlined (non-thematic) elements include White Correction, Threat Correction and the thematic move as refutation.

2.

Valentin Lukyanov,
De Waarheid, 1966, Comm.



setplay: **1...S~ 2.Rxc4#**

1.Qf8? **1...S~ 2.Rxe4# 1...Kxc5 2.Rxc4# 1...Rxe5 2.Qf2#** but:
1...Rxc5!

1.Qd8! **1...S~ 2.Qxd5# 1...Rxe5 2.Rxc4#** 1...Kxc5 2.Qb6#
1...Kxe5 2.Qf6# 1...Rxc5 2.Rxe4#

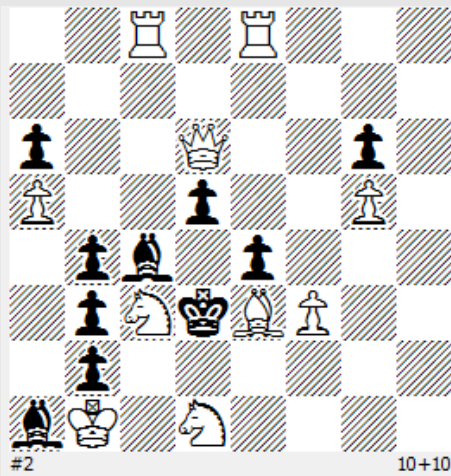
7Q/8/K2nB3/2PrP1P1/R1pkp2R/3P4/3PP3/8

In the solution, 1...Kxc5 2.Qb6# extends the basic DMC pattern with another change. The 4th phase 1.Qb8? ads changed and transferred mates, but is not thematic for this TT, since it repeats the set-variation 1...S~ 2.Rxc4#

3.

Štefan SOVÍK

UV CSTV, 1967, 1.Prize

setplay: **1...d4 2.Qxd4#** 1...Bb5 2.Qxd5# 1...exf3 2.Qxg6#1.Qf4? **1...d4 2.Qxe4#** 1...Bb5 2.Sf2# 1...exf3 2.Qd4# but:
1...bxc3!1.Qxb4! **1...d4 2.Qxc4#** 1...Bb5 2.Qd4# 1...exf3 2.Sf2#

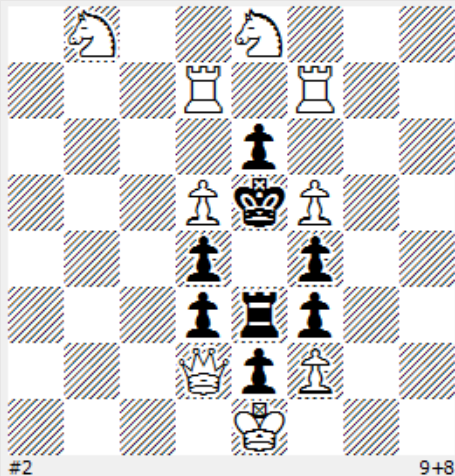
2R1R3/8/p2Q2p1/P2p2P1/1pb1p3/1pNkBP2/1p6/bK1N4

DMC as inherent part of Zagoruiko 3x3 complex. The mate Q(x)d4 is delivered from different departure squares – a slightly less convincing type of transference.

4.

Jan Valuška

Probleme supplement, 1969

setplay: **1...Re4 2.Sc6#** 1...exf5 2.Rfe7# 1...exd5 2.Rde7#1.Sf6? **1...Re4 2.Sg4#** 1...exf5 2.Sc6# 1...exd5 2.Rxd5# but:
1...Kxf5!1.Sd6! **1...Re4 2.Sc4#** 1...Kxd5 2.Qa5# 1...exf5 2.Rxf5#
1...exd5 2.Sc6#

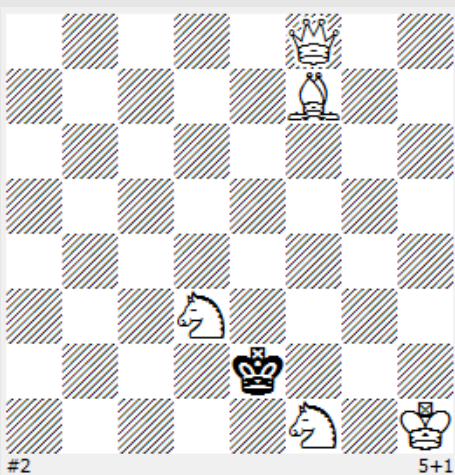
1N2N3/3R1R2/4p3/3Pkp2/3p1p2/3prp2/3QpP2/4K3

The same structure of the content as in the previous example.

5.

Gennady Svyatov (after Konikowsky)

Molot, 1970

setplay: **1...Kxf1 2.Bh5#**1.Qc5? **1...Kxf1 2.Qf2# 1...Kd1 2.Bh5#** but: 1...Kf3!1.Qb4! **1...Kxf1 2.Qe1#** 1...Kd1 2.Qd2# 1...Kf3 2.Bh5#

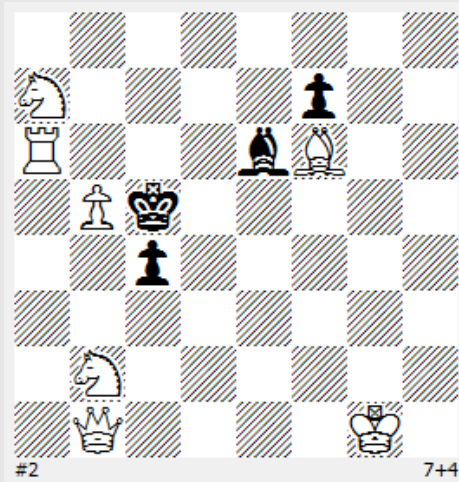
5Q2/5B2/8/8/8/3N4/4k3/5N1K

The most economical DMC, completely repeated by Jaroslav Hronec, Uder, 1976, YACPDB 10919.

6.

Mikhail Marandiyuk

IX USSR Team ch. 1975-1976

1st Place, 2nd theme

setplay:

1...Kb4 2.Sd3# 1...Bd5 2.Sa4#1.Qc2? **1...Kb4 2.Be7# 1...Bd5 2.Sd3#** but: 1...c3!1.Qa2! **1...c3 2.Sd3# 1...Kb4/Bd5 2.Qa3#**

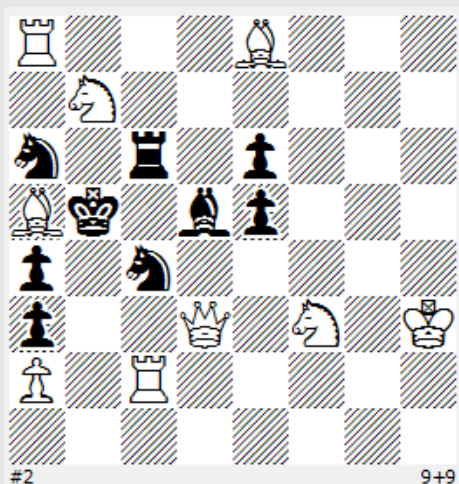
8/N4p2/R3bB2/1Pk5/2p5/8/1N6/1Q4K1

Changes after 1...Bd5 are bonus, but the double thematic defence is a minus for this TT.

7.

Evgeny Bogdanov

Probleemblad, 1979

setplay: **1...Sc5 2.Sd6#**1.Qd4? 1...Sa~/Sc5 **2.Qc5#** 1...Sc~ 2.Qb6# 1...Sxa5 2.Sd6#
but: 1...e4!1.Qc3! 1...Sa~/Sc5 **2.Qxb4#** 1...Sc~ 2.Sd6# 1...Sxa5 2.Qxa5#

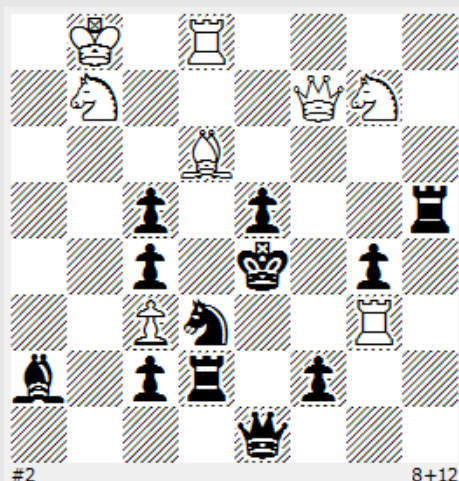
R3B3/1N6/n1r1p3/Bk1bp3/p1n5/p2Q1N1K/P1R5/8

Secondary Dombrovskis

8.

Gerhard Maleika

B.Zappas MT, 2008, 3.Prize

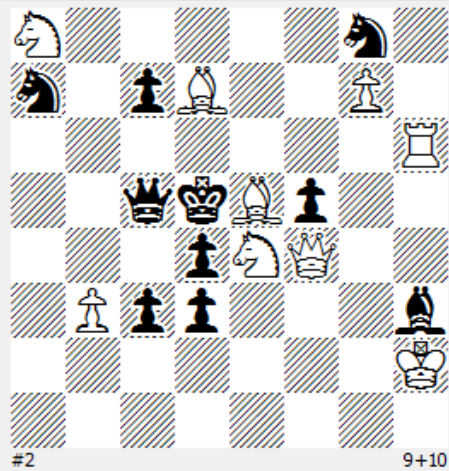
setplay: **1...S~ 2.Sxc5#**1.B~? threat: 2.Sd6# but: 1...Qb1!1.Bxc5? threat: 2.Sd6# **1...S~ 2.Rxg4# 1...Sxc5 2.Sxc5#** but:
1...Sf4!1.Bxe5! threat: 2.Qd5# **1...S~ 2.Qf4# 1...Sxe5 2.Sxc5#**
1...Kxe5 2.Re8# 1...Rxe5 2.Sd6#

1K1R4/1N3QN1/3B4/2p1p2r/2p1k1p1/2Pn2R1/b1pr1p2/4q3

DMC in the convincing form of White Correction.

Furthermore, the Threat Correction, Black Correction and a Secondary Threat Correction contribute to the remarkable unity.

9.
Daniel Wirajaya
The Problemist, 2015



setplay: **1...Qe7 2.Sxc7#**

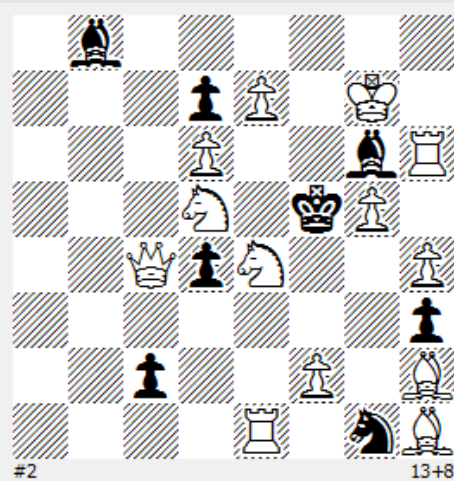
1.Bxd4? threat: 2.Qe5# **1...Qe7/Qd6 2.Sxc3# 1...Qxd4 2.Sxc7#** but: 1...Sc6!

1.Bxc7! threat: 2.Qe5# **1...Qe7 2.Sb6# 1...Qxc7 2.Sxc7#**

N5n1/n1pB2P1/7R/2qkBP2/3pNQ2/1Ppp3b/7K/8

Mixed strategy of transferring.

10.
Pavel Murashev
M.Hramtsevich 50 JT, 2017, 3.HM



setplay: **1...Ke6 2.Se3#**

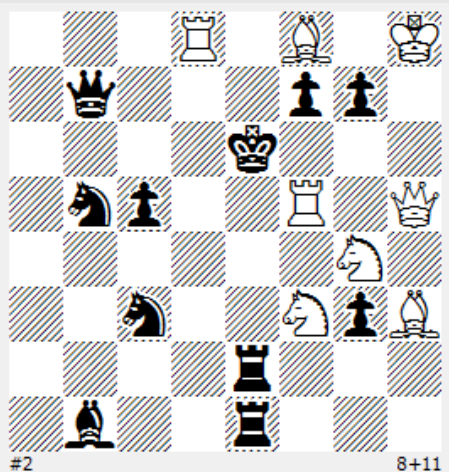
1.Qxd4? threat: 2.Sg3# **1...Ke6 2.Qe5# 1...Kg4 2.Se3#** but: 1...Se2!

1.Qb5! threat: 2.Qxd7# **1...Ke6 2.Sf4# 1...Be8/Bf7 2.Se3# 1...Kg4 2.Sdf6#**

1b6/3pP1K1/3P2bR/3N1kP1/2QpN2P/7p/2p2P1B/4R1nB

Try 1.Qd3? with the 4th change after 1...Ke6 2.Sc5# using one more Q-S battery is not thematic for this TT.

11.
Marjan Kovačević
Problemas, 2024



setplay: **1...Se4 2.Re5# 1...Bxf5 2.Sg5#**

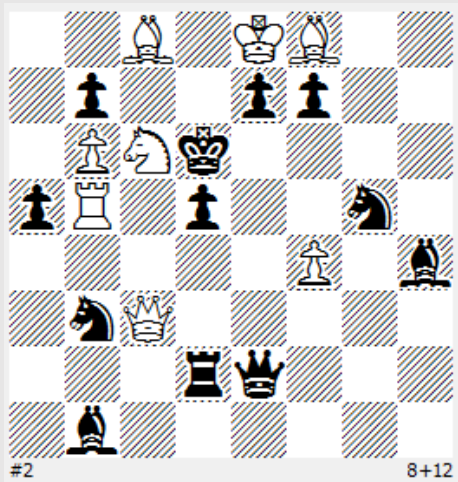
1.Sg~? threat: 2.Sg5# **1...Se4 2.Rxf7# 1...f6 2.Re5# 1...Qxf3 2.Qxf7#** but: 1...Qe7!

1.Sf6! threat: 2.Sg5# **1...Se4 2.Rf4# 1...gxf6 2.Re5# 1...Qxf3 2.Re8# 1...Bxf5 2.Qxf5#**

3R1B1K/1q3pp1/4k3/1np2R1Q/6N1/2n2NpB/4r3/1b2r3

The latter phases present White Correction.

12.

Marjan Kovačević
Probleemblad, 2024setplay: **1...Qxb5 2.Bxe7#**1.Sd4? threat: 2.Qc7# **1...Qxb5+ 2.Sxb5# 1...Qc4 2.Bxe7#**
1...Rc2 2.Sf5# but: 1...Se6!**1.Sxe7!** threat: 2.Qc7# **1...Qxb5+ 2.Sc6# 1...Qxe7+ 2.Bxe7#**
1...Qc4 2.Qe5# 1...Rc2 2.Rxd5# 1...Se6 2.Sf5#

2B1KB2/1p2pp2/1PNk4/pR1p2n1/5P1b/1nQ5/3rq3/1b6

Extended DMC pattern.

Tertiary Mate Correction (TMC)

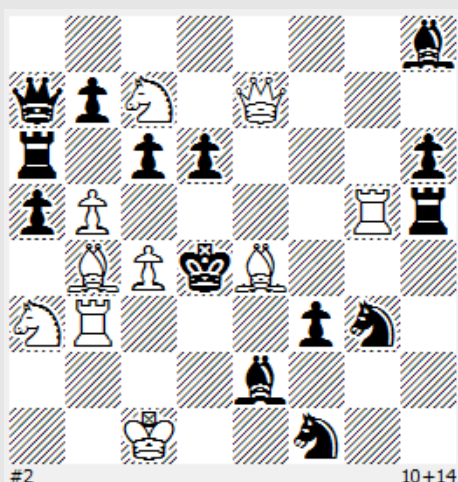
Among different ways to extend the basic DMC pattern with thematic changes and transferences, the following pattern may deserve a separate name:

	a	b	c	d
set	X	~	~	~
try	A	X	~	~
solution	B	~	X	A

The combination is based on analogy with the complete form of the Tertiary Threat Correction (TTC), when the whole TTC matrix of changes and transferences gets shifted from threats to mates after a constant Black move. That's why the name Tertiary Mate Correction (TMC) seemed suitable to me. For this TT the TMC entries will be included among other DMC examples.

Thematic TMC examples

13.

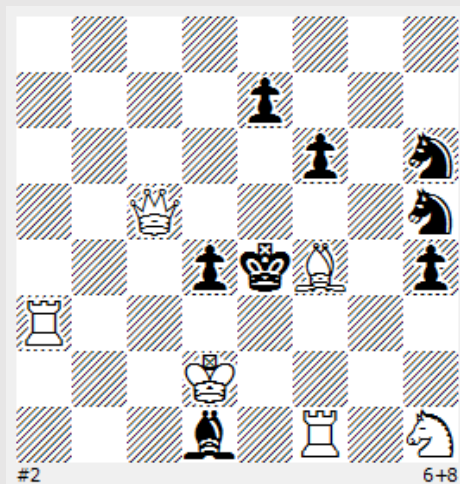
Dimitrios Kapralos
M.Chigorin MT 1958-59, 2.Prizesetplay: **1...Se3 2.Bc3#** 1...Sxe4 2.Se6#1.Bd3? threat: 2.Sc2# **1...Se3 2.Se6# 1...Bxd3 2.Bc3#** but:
1...Bd1!**1.Bf5!** threat: 2.Qxd6# **1...Se3 2.Qxe3# 1...c5/d5/Qc5 2.Bc3#**
1...Be5 2.Se6#1...Bd3 2.Rxd3# 1...Se4 2.Qxe4#

7b/qpN1Q3/r1pp3p/pP4Rr/1BPkB3/NR3pn1/4b3/2K2n2

Possibly the earliest TMC & DMC example, extended to 3x2 transferred mates and two pairs of additional changes. The triple thematic defence in the solution is unpleasant.

14.

Marjan Kovačević
Uralski Problemist 30 JT 2023,
1.Prize



setplay:

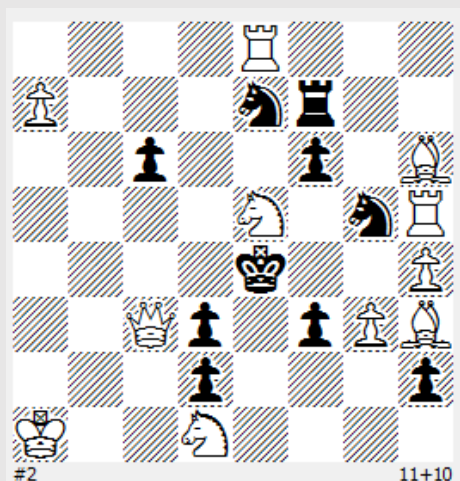
1...Sf5 2.Qc6# 1...Sxf4 2.Sf2#1.Bb8/Bc7? threat: 2.Qc6#/Sf2# but: 1...Bb3!1.Be5? threat: 2.Qxd4# **1...Sf5 2.Sf2# 1...fxe5 2.Qc6#** but:
1...Bf3!1.Be3! threat: 2.Qxd4# **1...Sf5 2.Qxf5# 1...e5 2.Qc6# 1...Bf3**
2.Sf2# 1...Sf4 2.Rxf4#

8/4p3/5p1n/2Q4n/3pkB1p/R7/3K4/3b1R1N

TMC with 3x2 transference and additional 2x1 change. The
corrections of double threat from introductory try are related
to the content.

15.

Marjan Kovačević
PAT A MAT, 2024

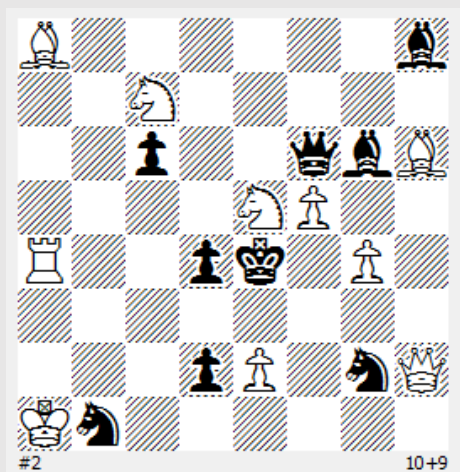
setplay: **1...Se6 2.Qxd3#**1.Sd7? threat: 2.Qc4# **1...Se6 2.Sf2# 1...Kd5 2.Qxd3#** but:
1...f2!1.Sxf3! threat: 2.Qxc6# **1...Se6 2.Sxd2# 1...Kxf3 2.Qxd3#**
1...Sxf3 2.Sf2# 1...Kd5 2.Qd4#

4R3/P3nr2/2p2p1B/4N1nR/4k2P/2Qp1pPB/3p3p/K2N4

With thematic change after 1...Kd5.

16.

Marjan Kovačević
Problemist Ukraini, 2024

setplay: **1...Qxf5 2.Bxc6#**1.Sxc6? threat: 2.Qxg2# **1...Qxf5 2.Se5# 1...Qxc6 2.Bxc6#** but:
1...Qg5!1.Sc4! threat: 2.Qxg2# **1...Qxf5 2.Sd6# 1...Qg5 2.Bxc6#**
1...d3+ 2.Se5#

B6b/2N5/2p2qbB/4NP2/R2pk1P1/8/3pP1nQ/Kn6

TMC using switchback battery mates from different
departure squares.

If you know of any other thematic DMC & TMC examples,
please send them to kovacevic.marjan@gmail.com.