

**INTERNATIONAL CPI FMJD RULES  
FOR ZADACHAS  
(IN RUSSIAN AND INTERNATIONAL DRAUGHTS)**

**PART 1.**

**RULES FOR COMPOSING**

**1. Definition, Varieties, Sense, Essence, Content and Constituent Parts of Zadacha.**

**1.1. Definition of Zadacha.**

**1.1.1. Zadacha** is a draughts composition, meeting certain *formal requirements* (see para. 2), in which White moves and wins by blocking Black (in the direct-win game) or White (in the give-away game) pieces specified, both in number and value, in the stipulation.

1.1.1.1. **Stipulation** is the indication of the aim of the zadacha *solution* (see para. 1.5.2.1.).

1.1.1.1.1. Zadachas usually have one stipulation – either a) for blocking the opponent’s (black) pieces (**Direct Win Zadachas**), or b) for blocking one’s own (white) pieces (**Give-Away Zadachas**).

1.1.1.1.2. Vary rarely, zadachas have two stipulations: the first for blocking black pieces, the second – white ones. Such zadachas are called **Double Zadachas (DoublZ)**.

1.1.1.1.3. The stipulation may be given either in a full or a short form, e.g.:

- a) in *direct-win zadachas*: “Block 1 man” (short form: “M”), “Block 2 men” (short form: “2M”), “Block 1 king and 1 man” (short form: “K+M”);
- b) in *give-away zadachas*: “Block one’s own man” (short form: “one’s own M”), “Block one’s own king and man” (short form: “one’s own K+M”);
- c) in *double zadachas*: “Stipulation 1. Block king and man (K+M). Stipulation 2. Block one’s own man (one’s own M)”.

1.1.1.2. *Formal requirements* (see para 2.) are the ones determining the type-basic features of Zadacha.

1.1.1.3. Besides the formal, Zadachas are also demanded of certain *aesthetic requirements* (see para. 3.) serving as evaluating criteria for their merit.

**1.2. Zadacha Varieties.**

1.2.1. Varieties according to the game variety – direct-win or give-away game.

1.2.1.1. **Direct-Win Zadachas** (see para. 1.1.1.1.1.(a)).

1.2.1.2. **Give-Away Zadachas** (see para. 1.1.1.1.1.(b)). Give-Away Zadachas are admitted for tournaments as equals with Direct-Win Zadachas.

1.2.2. Varieties according to the number of stipulations.

1.2.2.1. Zadachas with one stipulation – **One-Stipulation Zadachas**.

1.2.2.2. Zadachas with two stipulations – **Double Zadachas** (DoublZ – see para. 1.1.1.1.2.). Since the double stipulation serves as an analogue of the two-variationes, so for the Double Zadachas an exception is made in respect of the formal requirement of the *branching into variations* (see para. 2.1.2.), namely, that the solutions of the individual stipulations may also be one-variational. Double Zadachas are admitted for tournaments as equals with One-Stipulation Zadachas.

1.2.3. Varieties according to the Force Indication.

1.2.3.1. **Miniatures** – zadachas containing not more than 7 (seven) white pieces.

1.2.3.2. *Zadachas* without any force restrictions.

1.2.4. Varieties according to the Group Forming (on the basis of the similarity of initial positions and/or plays).

1.2.4.1. **Group-Forming Zadachas** are individual *zadachas* which having a group-relevant similarity of initial positions and/or plays.

1.2.4.1.1. **Twins** are multiple settings of a *zadacha* that differ from one another slightly in their positions and have either a) different stipulations or b) *qualitatively different solutions* (see para. 1.2.4.2.1.1.) with the same stipulation. The first-diagram position is regarded as part (a); additional positions, parts (b), (c), etc., are formed by making small changes to the first diagram, as specified in the respective transition to them.

1.2.4.1.1.1. By the *qualitatively different solutions* are meant the solutions either a) with the different combination of final positions or b), in the case of the same combination of final positions, with essentially different plays in at least one group of corresponding (i.e. ending with the same final positions) variations.

1.2.4.1.1.2. The *zadachas* submitted to a tournament as twins are both admitted for this tournament and evaluated as a single entry.

1.2.4.1.2. **Versions** are either a) *zadachas* whose play differs inessentially, with their combination of final positions being equal, or b) *zadachas* which appear as a result of a shift or a mirror reflection of the *source position* (see para. 1.2.4.1.2.1.) and have analogous final positions and an identical play in all corresponding (i.e. ending with analogous final positions) variations.

1.2.4.1.2.1. For the purpose of para. 1.2.4.1.2.: by the **Source Position** is meant either the initial position of the source *zadacha* or its position achieved after the *extension* (see para. 1.6.2.1.1.).

1.2.4.1.2.2. *Zadachas* submitted to a tournament as (b)-type versions (in the respective entry drawings up (see para. 6.3.I.h), they are simply indicated as “versions”) are both admitted for this tournament and evaluated as a single entry.

1.2.4.1.2.3. Both (a)- and (b)-type versions, when being submitted to a tournament by one and the same author (in case of joint authorship, by the the same co-authors) as independent entries (in this case, they are not especially indicated in the respective entry drawings up (see para. 6.3.I.h, Part 2.)), are admitted for this tournament as separate entries within the total quota per participant and are also evaluated as independent entries, but only one of them, namely the version got the highest mark, will count for the author’s (co-authors’) final result.

1.2.4.1.2.4. Both (a)- and (b)-type versions, when being submitted to a tournament by different authors, are both evaluated and counted for the final result as independent entries. In addition, when having not been published previously, they are regarded as mutually independent. But in case of any of the versions having been published previously, they are evaluated in consideration of their mutual publication priority.

1.2.4.1.3. **Twin Versions** are versions whose initial positions differ slightly. The *zadachas* submitted to a tournament as twin versions are both admitted for this tournament and evaluated as a single entry.

1.2.4.2. **Non-Group-Forming Zadachas** are individual *zadachas* having no group-relevant (i.e. sufficient for forming groups) similarity of initial positions and/or plays.

1.2.5. Varieties according to the Form-Play Figurativeness.

1.2.5.1. *Zadachas* with the figuratively informative form-play complex – *Damographic Zadachas*.

**Damographic Zadacha (DamGraphZ)** is a *zadacha* whose initial position or symbolism of movements of pieces in the course of the solution are conditioned by a certain graphic content.

1.2.5.1.1. Since the figurativeness serves as a kind of additional variation, so for the damographic *zadachas* an exception is made in respect of the formal requirement of the *variation branching* (see

para. 2.1.2.), namely, damographic zadachas may also be one-variational. The *one-variation* damographic zadachas are only admitted for a tournament when its conditions so stipulate.

1.2.5.2. Zadachas with the figuratively neutral form-play complex.

1.2.6. Varieties according to the measure of conformity with the formal requirements (see para. 2.) demanded of the Zadacha.

1.2.6.1. **Compositional Zadacha (CompZ)** is a zadacha meeting the formal requirements in full measure.

1.2.6.1.1. The term “Compositional Zadacha” is intended for the use in the context of the opposition to the term “*Non-Compositional Zadacha*” (see para. 1.2.6.2.). Beyond such context, the term “Compositional Zadacha” is not used. Instead of it, as being its synonym in that case, the term “Zadacha” is used.

1.2.6.2. **Non-Compositional Zadacha (NonCompZ)** is a zadacha meeting not in full measure the formal requirements.

1.2.6.2.1. Types of Non-Compositional Zadachas:

- a) with the first capturing move;
- b) with a non-economical final position(s);
- c) with the exceeding of the stipulation satisfaction;
- d) with the first move of Black;
- e) with the *multiple author’s solution* (see para. 1.5.5.1.II2b) containing a *compositional partial cook(s)* (see para. 2.1.3.1.3.).

1.2.6.2.2. Non-compositional zadachas are ineligible to compete in any composing tournament unless the tournament conditions so stipulate.

1.2.7. Varieties according to the Correctness.

1.2.7.1. **Correct Zadacha** is a zadacha in which no *cook* (see para. 2.1.3.1.) has been found.

1.2.7.1.1. The term “Correct Zadacha” is intended for the use in the context of the opposition to the term “*Non-Correct Zadacha*” (see para. 1.2.7.2.). Beyond such context, the term “Correct Zadacha” is not used. Instead of it, as being its synonym in that case, the term “Zadacha” is used.

1.2.7.2. **Non-Correct Zadacha** is a zadacha in which a cook has been found.

1.2.8. Varieties according to the Solvability.

1.2.8.1. **Real Zadacha** is a zadacha in which *No Solution* (see para. 1.5.2.1.1.) has not been found.

1.2.8.1.1. The term “Real Zadacha” is intended for the use in the context of the opposition to the term “*Quasi-Zadacha*” (see para. 1.2.8.2.). Beyond such context, the term “Real Zadacha” is not used. Instead of it, as being its synonym in that case, the term “Zadacha” is used.

1.2.8.2. **Quasi-Zadacha** is a zadacha in which No Solution has been found.

### 1.3. Sense of Zadacha.

**Sense of Zadacha** is the compositional-and-artistic realization of achieving the highest aim of the game of draughts – the blocking win.

### 1.4. Essence of Zadacha.

**Essence of Zadacha** is the variation-play intertransformation of different blocking final positions.

### 1.5. Content of Zadacha.

1.5.1. **Content of Zadacha** is its integral transformative-and-play complex comprising both *elements of the form* (see para. 1.6.1.) and *elements of the play content* (see paras 1.5.1.1. and 1.6.2.).

1.5.1.1. **Play Content of Zadacha** is the whole complex of its actual (expressed by the *actual solution* (AcSol – see para. 1.5.2.1.)) and *virtual* (VirtPI – see para. 1.5.3.) play.

1.5.1.2. **Compositional Play Content of Zadacha** means the same as the “*Play Content of Zadacha*” but without including the *non-compositional virtual play* (see para. 1.5.3.1.1.).

1.5.1.3. **Author’s Play Content of Zadacha** is the Play Content of Zadacha taken within the limits of its *author’s complex solution* (see para. 1.5.4.1.). In evaluating competition entries, the play content of a particular zadacha outside its author’s play content is not taken in consideration.

## 1.5.2. Solution of Zadacha.

1.5.2.1. **Solution** is, represented by a complex of interconnected moves, a stipulation satisfaction play process leading to the aim-achieving in all *variations* (see para. 1.6.2.2.). The solution is the **Actual Play (AcPI)** of Zadacha and can therefore – with a zadacha comprising a *virtual play* (VirtPI see para. 1.5.3.) – be denoted by the term “**Actual Solution**” (AcSol).

1.5.2.1.1. **No Solution** – absence of a *solution* (see para 1.5.2.1.).

1.5.2.1.2. **Author’s Solution (AuthSol)** is the solution indicated by the author.

1.5.2.1.2.1. Along with the *actual solution* (see para. 1.5.2.1.), the *virtual play* (VirtPI – see para. 1.5.3.) may also be given, because, being a constituent part of the *zadacha play content* (see para. 1.5.1.1.), it enriches this content too (see paras 1.5.3.4. and 1.5.3.5.) and therefore affects the zadacha’s award positively.

1.5.3. **Virtual Play (VirtPI)** – is a process of the stipulation satisfaction a) with the first move of Black (**Set Play (SetPI)**) or b) in the non-refutable variations of the try play (**Virtual Play of the Try Play (VirtPlofTrPI)** – see para. 1.5.3.3.)).

1.5.3.1. **Compositional Virtual Play (CompVirtPI)** – is the general term for the *Compositional Set Play* (CompSetPI – see para. 1.5.3.2.) and the *Compositional Virtual Play of the Try Play* (CompTrPlofVirtPI – see para. 1.5.3.3.1.).

1.5.3.1.1. **Non-Compositional Virtual Play (NonCompVirtPI)** – is the general term for the *Non-Compositional Set Play* (NonCompSetPI – see para. 1.5.3.2.1.) and the *Non-Compositional Virtual Play of the Try Play* (NonCompVirtPlofTrPI – see para. 1.5.3.3.1.1.).

1.5.3.2. **Compositional Set Play (CompSetPI)** is a set play which:

a) meets the requirement of the *solution singleness* (see para 2.1.3.);

b) meets the formal requirements demanded of the zadacha final positions (see para. 2.2.1.).

1.5.3.2.1. **Non-Compositional Set Play (NonCompSetPI)** is a set play not meeting at least one of the requirements demanded of the *compositional set play* (see para. 1.5.3.2.).

1.5.3.3. **Try Play (TrPI)** is a play complex of the stipulation satisfaction capable of obtaining the aim only in several, namely non-refutable, variations whose complex constitutes the **Virtual Play of the Try Play (VirtPlofTrPI)**.

1.5.3.3.1. **Compositional Try Play (CompTrPI)** is a try play comprising the **Compositional Virtual Play of the Try Play (CompVirtPlofTrPI)**, i.e. the virtual play which:

a) occurs in all variations of this complex but one (together with its *repeated variations* (RepV – see para. 1.6.2.5.), if any);

b) meets the requirement of the *solution singleness* (see para. 2.1.3.);

c) meets the formal requirements demanded of the final positions of the zadacha solution (see para. 2.2.1.).

1.5.3.3.1.1. **Non-Compositional Try Play (NonCompTrPI)** is a try play comprising the **Non-Compositional Virtual Play of the Try Play (NonCompVirtPlofTrPI)**, i.e. the virtual play not meeting at least one of the conditions, demanded of the *compositional virtual play of the try play* (CompVirtPlofTrPI – 1.5.3.3.1.).

1.5.3.4. The *compositional virtual play* (CompVirtPI – see para. 1.5.3.1.) is an element of the zadacha *compositional play content* (see para. 1.5.1.2.) and therefore affects its award positively.

1.5.3.5. The *non-compositional virtual play* (NonCompVirtPI – see para. 1.5.3.1.1.) is not included in the *compositional play content* (see para. 1.5.1.2.) but, being part of the *play content* (see para. 1.5.1.1.), it affects the total award of zadacha positively too, though to a considerably less extent than the *compositional virtual play* (CompVirtPI – see para. 1.5.3.1.) so does.

1.5.4. **Complex Solution (ComplSol)** is the *actual solution* (AcSol – see para. 1.5.2.1.) in conjunction with the *virtual play* (VirtPI – see para. 1.5.3.).

1.5.4.1. **Author's Complex Solution (AuthComplSol)** is the Complex Solution indicated by the author.

1.5.5. **Alternative Solutions (AltSol)** are alternative methods of the solution satisfaction. Alternative solutions make up an integral system by means of the *active-alternative variations* (see para. 1.6.2.2.1.).

1.5.5.1. Types of the Alternative Solutions:

I. Compositionally positive:

1) beyond the *actual solution* (AcSol – see para. 1.5.2.1.): *virtual play* (VirtPl – see para. 1.5.3.);

II. Compositionally negative:

1) tolerable – solution versions including alternatives within the limits of the *play inaccuracies* (see para. 3.1.3.2.1.1.);

2) non-tolerable:

a) beyond the author's solution: *cook(s)* (see para. 2.1.3.1.);

b) within the author's solution: *cook(s)* included into the author's solution which, in that case, takes the form of a **multiple solution**.

## 1.6. Constituent Parts of Zadacha.

### 1.6.1. Elements of the Form.

1.6.1.1. **Initial Position** is the array of the pieces of a zadacha before the first move.

1.6.1.2. **Final Position** is a final array with the stipulation satisfied. In the final position, the move right lies with Black. (In the give-away zadachas, with White).

### 1.6.2. Elements of the Play Content.

1.6.2.1. **Introduction** is a sequence of moves of the solution a) up to the move of Black following the *capturing-move* launching of the first *variation mechanism* (see para. 1.6.3.2.1.), or b) up to the move of White being a *simple-move* launching of that kind of mechanism.

1.6.2.1.1. **Extension** is an exchange-play introduction made for the elimination of a **ready capture(s)** (a piece(s) capable of being captured in the initial position) or *cooks* (see para. 2.1.3.1.).

1.6.2.1.2. **Approach** is a non-exchange-play introduction made a) for *deepening the play content* (see para. 3.1.2.2.), or b) for the elimination of a ready capture(s).

1.6.2.2. **Variation** is a play complex starting with an alternative move of Black.

1.6.2.2.1. **Active-Alternative Variation (AAV)** is a play complex starting with an alternative move of White.

1.6.2.2.2. **Passive-Alternative Variation (PAV)** is a synonym for the term "*Variation*"; it is capable of being used as opposed to the term "*Active-Alternative Variation*".

1.6.2.3. **Transformative Depth of Variation (TDV)** is a number of moves of a variation.

1.6.2.4. **Actual Solution Variation (AcSolV) / Compositional Variation (CompV).**

Since in the *zadacha solution* (see para. 1.5.2.1.), in contrast to other main draughts composition types, there is, in both relevant factors, no possibility of qualifying its variations as non-compositional (because the zadacha solution absolutely excludes variations, not meeting the *formal requirements* demanded of them – firstly, in respect of their *final positions* (see para. 2.2.1.) and, secondly, in respect of the *solution singleness requirement* (see para. 2.1.3.)), so there is in it (in the zadacha solution) no dividing into the compositional and non-compositional variations. Therefore the term "**Compositional Variation**" (**CompV**) in the Zadacha is, in its way, an equivalent of *the Actual Solution Variation (AcSolV)*, distinguishing it from *the virtual play* (see para. 1.5.3.) ones.

1.6.2.5. **Repeated Variations (RepV)** are variations repeating completely (or almost completely) a play complex variation, held, according to some features of its play, as initial in this comparison.

### 1.6.3. Mechanism-Play Structure of Zadacha.

1.6.3.1. **Zadacha Mechanism (ZM)** – is a functionally integral play-device coupling by means of which the transformative-and-play realisation of a certain blocking final position(s) is accomplished.

### 1.6.3.2. **Zadacha-Mechanism Varieties and their Interconnection:**

1.6.3.2.1. The branching of the play into variations is realised by means of the **Variation-Division Mechanism (VDM)**, or simpler, the **Variation Mechanism (VM)**. The white move launching the zadacha's first variation mechanism is called the **"Outset"**. In zadachas having no *introduction* (see para. 1.6.2.1.) this move is always a non-capture, in zadachas containing an introduction this move may be either a capture or non-capture.

1.6.3.2.2. The play of a separate variation consists, as a rule, of two stages: *transitional*, realised by means of the **Transitional Mechanism (TrM)**, and *final*, realised by means of the **Final Mechanism (FM)**.

1.6.3.2.3. Among zadacha mechanisms, a special place belongs to the *Main Variation* (see para. 1.6.4.1.) **Final Mechanism** as the *structure-organising nucleus* of the whole variation-play complex of Zadacha.

### 1.6.4. **Compositional-and-Artistic Classification of Variations.**

According to their artistic-and-compositional role, the play-complex variations of Zadacha are classified into the *main variation* and *the supplementary one(s)*.

1.6.4.1. **Main Variation (VP** – see para. 1.6.4.1.1.) is the variation representing the main compositional-and-artistic idea of the author's intention.

1.6.4.1.1. As a generally accepted abbreviation for the term **"Main Variation"** is used the French abbreviation **VP** (Variante Principale).

1.6.4.2. **Supplementary Variation (SupplV)** is a variation performing a function of the compositional-and-technical supplement to the VP, necessary for the constructive-and-technical completeness of Zadacha.

1.6.4.3. In some zadachas, both variations, regarding their compositional-and-artistic role, are of equal value, each being then actually main. In that case their division into the main and supplementary ones is, in the *solution record* (see para. 1.7.), a mere formality.

**1.6.5. Variation-Hierarchy Structure (VHS) of Zadacha** is its play-complex structure conditioned by the logic of the succession of the transformative-and-level branching of the play into variations.

1.6.5.1. Each level may contain **Variation Blocks (VB)** consisting of two variations (*two-variation blocks* – 2VB) and, very rarely, of three variations (*three-variation blocks* – 3VB).

1.6.5.2. *Variation blocks* (VB) which became a standard basis for the creation of more complex zadachas are called **Variation Themes (VT)**.

## 1.7. **Complex Solution Record of Zadacha.**

1.7.1. The solution is to be recorded in **short notation**:

- a) **In Russian draughts.** A move recorded in long notation as c1-d2, is to be recorded in short notation as d2. With white pieces occupying c1 and d2, the record is to be cd2;
- b) **In International draughts.** A move recorded in long notation as 47-42, is to be recorded in short notation as 42. With white pieces occupying 47 and 48, the record is to be 472 or 47-42;
- c) The capturing move (indicated in all entries either only by the sign «>» (46:5) or by the sign «x» (46x5)), in case of the indefiniteness of its record in short notation, is to be recorded in long notation, with the indication, in the case of a complex capture, only of the intermediate captures having alternatives;
- d) Non-alternative moves of Black are not given;
- e) Alternative moves of Black are to be given in round brackets along with the corresponding indication of the variation(s) being alternative to the recorded one (see paras 1.7.2. – 1.7.5.);
- f) the moves are not numbered.

1.7.2. **Actual Solution Variations (AcSolV** – see para. 1.6.2.4), apart from the main one, are to be recorded in capital letters of Roman alphabet: A, B, C, D, E, etc. The *main variation* (see para. 1.6.4.1.), in need of being referred to, is to be indicated as "VP" (see para. 1.6.4.1.1.).

1.7.3. **Repeated Variations (RepV** – see para. 1.6.2.5.) are to be indicated by capital letters of Roman alphabet in combination with Arabic numerals: A1, A2, B1, D4, etc.

1.7.4. **Try Plays** (**TrPI** – see para. 1.5.3.3.) are to be indicated by Roman numerals: I, II, III, IV, V, etc.

1.7.4.1. The first move of the try play is to be accompanied by a question mark.

1.7.5. **The virtual play** (**VirtPI** – see para. 1.5.3.) is to be indicated:

1.7.5.1. **The virtual play of the try play** (**VirtPlofTrPI** – see para 1.5.3.3.)

a) **compositional** (**CompVirtPlofTrPI** – see para. 1.5.3.3.1.) – by the combination of the Roman numerals (the same as in the respective try plays) and the capital letters of the Roman alphabet separated from the letters by a hyphen (-): I-A, I-B, I-C, IV-F, IX-A, etc.

b) **non-compositional** (**NonCompVirtPlofTrPI** – see para. 1.5.3.3.1.1.) – by the combination of the Roman numerals (the same as in the respective try plays) and the small letters of the Roman alphabet, separated from the letters by a hyphen (-): I-a, I-b, I-c, IV-f, IX-a, etc.

1.7.5.2. **The set play** (**SetPI** – see para. 1.5.3.):

a) **compositional** (**CompSetPI** – see para. 1.5.3.2.) – by the combination of the abbreviation **CompSetPI** and the Roman numerals separated from the first by a hyphen (-): CompSetPI-I, CompSetPI-II, etc.

b) **non-compositional** (**NonCompSetPI** – see para. 1.5.3.2.1.) – by the combination of the abbreviation **NonCompSetPI** and the Roman numerals separated from the first by a hyphen (-): NonCompSetPI-I, NonCompSetPI-II, etc.

1.7.6. **The final position** (see para. 1.6.1.2.) is to be given (directly after the last move of each variation) in brackets: square – for the whole final position, round – for kings, and in braces – for the virtual play final position, e.g. [(46),41], [36], [(46)], {(50),44}, etc.

1.7.7. The solution is to be given:

a) for **actual solution variations** (**AcSolV** – see para. 1.6.2.4.) – up to the final position.

b) for **the try play** (**TrPI** – см. п. 1.5.3.3.) – up to the final position only in the **virtual play of the try play** (**VirtPlofTrPI** – see para 1.5.3.3.) variations, with the corresponding alternative black moves being accompanied by a question mark.

c) for **try plays** (**TrPI** – see para. 1.5.3.3.) – in the variations **refuting VirtPlofTrPI** (see para. 1.5.3.3.), only by indicating corresponding alternative black moves accompanied, in addition, by an exclamation mark.

d) for the **set play** (**SetPI** – see para. 1.5.3.) – up to the final position.

1.7.8. **Cooks** (see para. 2.1.3.1.) are to be recorded in the same way as the author's solution but with the capital, instead of the small, letters of the Roman alphabet being used: a, b, c..., vp.

## **2. Formal Requirements.**

**2.1. Requirements to the Play Content** (see para. 1.5.1.1.).

### **2.1.1. Solvability.**

Every zadacha must have a solution (see para. 1.5.2.1.).

### **2.1.2. Branching into Variations.**

2.1.2.1. The zadacha *solution* (see para. 1.5.2.1.) must contain not less than two *variations* (see para. 1.6.2.2.) with different final positions (see para. 1.6.1.2.).

2.1.2.2. Non-observance of the variation-branching requirement is only permissible for the *double* (see para. 1.1.1.1.2. и 1.2.2.2.) and *damographic zadachas* (see para. 1.2.5.1.).

### **2.1.3. Solution Singleness.**

The **Solution Singleness** of Zadacha requires:

firstly, that the *solution* (see para. 1.5.2.1.) be entirely exhausted by the *author's solution* (see para. 1.5.2.1.2.), which means that, to the author's solution, there be no *non-tolerable external alternatives* (see para. 1.5.5.1.II2a), i.e. *cooks* (see para. 2.1.3.1.),

and, secondly, that the author's solution itself not be *multiple* (see para. 1.5.5.1.II2b), which means that the author's solution must not contain any *non-tolerable internal alternatives* (see para. 1.5.5.1.II2b).

2.1.3.1. **Cook (C)** is a play complex, satisfying the stipulation (with the author's final position(s) either remained or changed) by *a method qualitatively different from the author's intention*. Here, the stipulation is considered satisfied (and consequently, the play complex, differing from the author's solution, is considered a cook) when being exceeded in number and/or in value (e.g. with "2M", or "K", or "K+M" blocked, instead of "M"), and not satisfied (and consequently, the play complex, differing from the author's solution, is not considered a cook) when being in number and/or in value not fulfilled (e.g. with "2M" blocked, instead of "K" (non-fulfilment in value), or with "K" blocked, instead of "2M" (non-fulfilment in number)).

2.1.3.1.1. **General Cook (GC)** is either a) a cook starting with any move preceding the first branching into variations, or b) any violation of the first-move singleness principle.

2.1.3.1.2. **Partial Cook (PartC)** is a cook starting with any move following the first branching into variations.

2.1.3.1.3. **Compositional Cook (CompC)** is a cook meeting the formal requirements demanded of the *zadacha actual solution variations* (AcSolV – see para. 1.6.2.4.).

#### 2.1.4. **Play Economy.**

Zadachas must not contain variations with the *eternal solution* (i.e. the solution capable of being prolonged for an endless number of moves) unless the condition "*the shortest solution to be found*" is stipulated.

## 2.2. **Requirements to the Form.**

2.2.1. **Requirements to the *Final Positions*** (see para. 1.6.1.2.) **of the *Zadacha Solution*** (see para. 1.5.2.1.).

#### 2.2.1.1. **Economy.**

The final positions of the *zadacha solution* must be economical, i.e. they must not contain any white pieces being unnecessary for the stipulation satisfaction.

#### 2.2.1.2. **Conformity to the Stipulation.**

The final positions of the *zadacha solution*, both in number and value of blocked pieces, must conform precisely to the stipulation.

#### 2.2.2. **Requirements to the Initial Position.**

2.2.2.1. The first move of White must not be a capture.

2.2.2.2. The initial position must be economical, which means that it must not contain any **figurants**, i.e. pieces bearing no compositional meaning, whose removing from the initial position causes no damage whatever to the *author's solution* (see para. 1.5.2.1.2.).

#### 2.2.2.3. **Use of Kings instead of Men.**

The use of kings instead of men is only justified in the following cases:

- a) for eliminating *cooks* (see para. 2.1.3.1.); In this case, the solution has to be noted by the indication of the respective cook;
- b) for eliminating *play inaccuracies* (see para. 3.1.3.2.1.1.); In this case, the solution has to be noted by the indication of the respective inaccuracy;
- c) for enriching the *zadacha play content* (see para. 1.5.1.1.);
- d) for improving (from the author's point of view) the initial position of the *zadacha*, in the case when, instead of a man, the king is placed, in addition, on another square;
- e) for increasing the *artistic effect* (see para. 3.2.) of the solution in the case of coming into effect of the distinguishing rules of the international draughts.

## 3. Aesthetic Requirements.

Being a work of draughts composition, every zadacha should be evaluated as a work of art and consequently, besides the formal, it should also meet certain aesthetic requirements serving as evaluating criteria of its quality. The aesthetic requirements for the Zadacha are based on the principle of harmonious unity of novelty, depth and beauty. These requirements, corresponding with the two-levelness of evaluating a work of art, have a two-level structure: the *analytical level*, comprising the requirements of **originality, content depth and technical perfection**, and the *synthetic level*, comprising the requirement of **artistic effect**.

**3.1. The Analytical Level of Aesthetic Requirements** includes requirements based on objective criteria.

### **3.1.1. Originality.**

By the **Originality of Zadacha** is understood the **whole range of novelty gradation** – from something *not previously occurred* (e.g. in Russian draughts zadachas: the combination of final positions a5 and h4 which, in spite of its triviality, did not occur in the composing practice for a long time) up to the *paradox level novelty* (e.g. in International draughts zadachas: a miniature with a single man blocked “suspended” in two variations).

#### **The originality of zadacha is determined by:**

- 3.1.1.1. the novelty of final positions;
- 3.1.1.2. the novelty of combinations of final positions;
- 3.1.1.3. the novelty of *mechanisms* (see para. 1.6.3.1.), the central place among which belongs to the *main-variation final mechanism* (see para. 1.6.3.2.3.);
- 3.1.1.4. the novelty of combinations of mechanisms;
- 3.1.1.5. the novelty of the alternative-variation deepening of known *final mechanisms* (see para. 1.6.3.2.2.);
- 3.1.1.6. the novelty of combinations of known final positions and mechanisms;
- 3.1.1.7. the novelty of combinations of *variation themes* (VT – see para. 1.6.5.2.);
- 3.1.1.8. the novelty of the alternative-variation deepening of known *variation themes*.

### **3.1.2. Content Depth.**

- 3.1.2.1. The content of zadacha is the deeper and, consequently, its merit the greater:
  - 3.1.2.1.1. the more final positions it contains;
  - 3.1.2.1.2. the more variations (including, besides the *Actual Solution Variations* (AcSolV – see para. 1.6.2.4.), also the *Virtual Play* (VirtPI – see para. 1.5.3.) variations and the *Repeated Variations* (RepV – see para. 1.6.2.5.)) it contains;
  - 3.1.2.1.3. the greater the total *transformative depth of its variations* (TDV – see para. 1.6.2.3.) is;
  - 3.1.2.1.4. the more complex its *Variation-Hierarchy Structure* (VHS – see para. 1.6.5.) is.
- 3.1.2.2. The *Approach* (see para. 1.6.2.1.2.) as a way of enriching the play content of zadacha is only justified in the case of using this advice without adding white pieces.

### **3.1.3. Technical Perfection.**

#### **3.1.3.1. Requirements to the initial position:**

- 3.1.3.1.1. No *ready captures* (see para. 1.6.2.1.1.).
- 3.1.3.1.2. No *extension* (see para. 1.6.2.1.1.).
- 3.1.3.1.3. No **“dead”** (immovable in all variations) **pieces**.
- 3.1.3.1.4. No **passive** (immovable in the main variation) **pieces**, expressed, as a rule, by ready final positions being available in the initial position.
- 3.1.3.1.5. **Economy.**

The smaller the number-value force used for the intention realisation, the greater the artistic merit of the zadacha.

When applying this requirement to the evaluation of a particular zadacha, it should be taken into account that economy is not an abstract notion but *a measure of optimality* of the form-content correspondence, and that, therefore, even with a large number of pieces available, a zadacha may nonetheless be to the highest degree economical.

### 3.1.3.2. Requirements to the Play.

#### 3.1.3.2.1. Solution Exactness – no Play Inaccuracies.

3.1.3.2.1.1. **Play Inaccuracy** is a tolerable deviation from the *solution singleness* principle (see para. 2.1.3.) manifested itself in a *one-move play inexactness (Dual)*, or a *more-than-one-move play inaccuracy*, not changing the author's concept.

3.1.3.2.1.1.1. In determining the degree of the influence of the *play inaccuracy* on the zadacha award, account should be taken not so much of the quantitative aspect (i.e. the number of inaccurate moves) of it, as of the qualitative one, i.e. determined by the specific nature of a particular zadacha. Thus, for example, the *dual* in a miniature may be considered as a more serious defect than a *more-than-one-move play inaccuracy* in a complicated many-piece-many-move zadacha. The same evaluating principle should also be adopted in ascertaining the distinction between the *more-than-one-move play inaccuracy* and the *partial cook* (see para. 2.1.3.1.2.) *containing the author's final position remained* (see para. 2.1.3.1.).

#### 3.1.3.2.2. Play Economy.

3.1.3.2.2.1. The fewer moves are needed for the zadacha intention realisation the more economical is its play and, consequently, the greater its merit.

Like in the paragraph treating of the *initial position economy* (see para. 3.1.3.1.5.), here, the dialectical relativity of this factor should be noted as well, which means that even with a large number of moves, the play, nevertheless, can be economical, effective and dynamic, in other words, optimal.

3.1.3.2.2.2. In zadachas, the use of the *eternal solution* (see para. 2.1.4.) mechanism is undesirable.

### 3.1.3.3. Requirements to the Final Positions.

3.1.3.3.1. **Difference of the Final Positions:** the final positions should differ from each other as much as possible.

3.1.3.3.2. **Final Position Play Construction:** the final positions should be constructed during the play process.

## 3.2. Synthetic Level of Aesthetic Requirements.

This level includes only one, but the most important requirement, namely that of the *Artistic Effect*.

The **Artistic Effect** is the quintessence of a work of art, its highest goal and innermost sense, the essence of which consists in the capability of emanating the *harmony-and-beauty energy* born by the *synthesis* of fantasy and skill.

This is why the artistic effect requirement is the one belonging exactly to the synthetic level, i.e. referring not to separate components of the draughts zadacha and even not to their mechanical summation but to the very core of it, being absolutely inconceivable by any formula whatever.

The nature of this requirement is dialectically contradictory. On the one hand, it is based on the objective basis of analytical requirements, but, on the other, on the subjectivity of the aesthetic perception. As a result, in the concrete practice of judgement, the total award got by a zadacha depends on the harmonious combination of the level of professionalism of the judge and of the richness of his aesthetic culture.

## PART 2.

### RULES FOR TOURNAMENTS

1. Tournaments for composing draughts zadachas are conducted **with the authority of the CPI FMJD** and can be either organised by the CPI FMJD directly or recognised by it.

1.1. The procedure for recognition of the tournament organised outside the CPI FMJD is as follows:

- a. The tournament organiser must submit (by the electronic mail in WORD-files) to the CPI FMJD:
  - i. before the judgement started, the tournament Regulations/Statute and the panel of judges;
  - ii. after the tournament completed, all entries registered for the tournament, its tournament award come into effect, and the judges' awards.
- b. The CPI FMJD recognises tournaments, organised outside the CPI FMJD, which a) are international and b) do not contradict the CPI FMJD Statute and these International Rules.

2. The tournament starts from the date of the publication of its announcement and Regulations (in one of the two legal languages of the CPI FMJD, viz. French or English, and also in the official CPI FMJD language – Russian) on the FMJD website <http://www.fmjd.org> , where, subsequently, the tournament intermediate materials (see paras 8, 10, 11) and the Tournament Award (see para. 14.3.) must also be published.

2.1. The Regulations should include the following features:

- a) the name of the tournament;
- b) the tournament organiser;
- c) the tournament period;
- d) sections and themes for each section;
- e) the earliest permissible date of publication for entries published previously;
- f) the admissible number of entries for each section per author;
- g) the panel of judges;
- h) the coordinator's name and regular addresses, both postal and e-mail;
- i) the closing date for entries (not earlier than three months after the date of the announcement) and the last date for entry registration (not earlier than a month and not later than two months after the closing date);
- j) other special conditions as defined by the organiser;
- k) the procedure of summing up the results and of the winners determination;
- l) place of publication of the tournament intermediate materials and the Tournament Award;
- m) supposed ultimate date of publication of the tournament award;
- n) the procedure of the awards presenting.

3. The tournament judgement is performed by the panel of judges approved by the CPI FMJD before the tournament starts. The minimum number of the judges is two, the maximum three. The judge is entitled to compete in the tournament provided the jury consists of three judges and, in addition, he is prevented from judging his\* own entries. Every judge must draw up all the documents, connected with the judging, on the computer, in WORD-files, and carry on all correspondence concerning the judging by e-mail.

(\* in the ensuing text the words 'he', 'him' and 'his' include 'she' and 'her')

4. The tournament organiser appoints the coordinator responsible for receiving entries for the tournament, remarks to the entries, objections, the judges' awards and for carrying out other functions as defined by these Rules. The coordinator must not be the judge. The participants and the judges of

the tournament may only contact the coordinator. The organiser, before receiving the summary award (see para. 13), may contact only the coordinator, and after receiving the summary award, may also contact the judges. The coordinator must draw up the whole documentation on the computer, in WORD-files, and carry on all correspondence by e-mail (in case of some participants having no email address, the sending to them of all the necessary messages and materials of this tournament is made by its organiser).

5. For the tournaments, admissible are entries a) both previously unpublished and published (including on the Internet) within the period stipulated in the tournament conditions, b) both composed individually and joint ones, i.e. composed by two (or more) co-authors. For the world championships, eligible are also entries having participated in other tournaments (apart from the previous world championships) held during the period stipulated in the tournament conditions. In all kinds of tournaments, eligible are entries corrected and improved by the author (co-authors) himself except when their defects (cook, no solution) were found after the completion of the tournaments held with the authority of the CPI FMJD where they gained a non-zero mark. Not evaluated shall be the entries containing the errors in their solution record resulting in no capability of its replaying (small inaccuracies in the solution record of a particular entry are no reason for it not being evaluated). The final mark of each entry shall be the average (calculated as integers) of the marks given on a 100-point scale (with 1-point step) by all judges.

#### 6. Form of entries.

6.1. Each entry is to be presented either on a separate sheet of paper (format A-4) or in a separate WORD-page. Entries submitted as (b)-type versions (see para. 1.2.4.1.2.) or twins (see paras 1.2.1.2.1. and 1.2.4.1.3.), in case of lack of space, can be drawn up with the use of additional sheets / WORD-pages.

6.2. The position of each entry (including each version and twin) is to be shown in diagram form and given in notation.

##### 6.2.1. Example of the position record in notation:

White: men (or short: M) 46, 47, 50....; Kings (or short: K) 45, 20.... (12 – total number of white pieces);

Black: men (or short: M) 1, 5...; Kings (or short: K) 7, 31... (8 – total number of black pieces).

6.3. In addition, the following features should be indicated (on the front of each diagram):

I. Above the diagram (to the right of which the corresponding notation record is to be given):

- a) name of the tournament;
- b) section and, if any, theme;
- c) name of the author(s) along with the data concerning his/their permanent residence: country, city / town;
- d) name and date of the first publication, if any;
- e) in case of first publication, indication of this fact (e.g. "original");
- f) if appropriate, indication that the version differs from the original publication ("correction", "version", "improved version", along with the indication of the original publication data);
- g) tournament distinctions, if appropriate;
- h) indication of a zadacha variety (see para. 1.2. of Part 1), if appropriate. In addition, when the matter is of entries submitted to the tournament as (b)-type versions (see para. 1.2.4.1.2.) or twins (see paras 1.2.4.1.1. and 1.2.4.1.3.), indication: version / twin (a).

II. Under the diagram:

- a) stipulation;
- b) author's solution (along with which virtual play can also be given);

- c) for entries submitted to the tournament as (b)-type versions (see para. 1.2.4.1.2.) or twins (see paras 1.2.4.1.1. and 1.2.4.1.3.), indication of: the respective designation of each subsequent version / twin (version / twin (b), (c), etc), the respective change from the first diagram position (e.g. w.M.c3→w.K.c3), the respective diagram (along with notation), stipulation and solution;
- d) author's address (postal and, if any, e-mail).

6.4. Inaccuracies in the drawings up of the entries, connected with the placement of the above information (see paras 6.1. – 6.3.), are no reason for non-accepting them for the tournament.

7. All entries, received at the coordinator's address, must be registered by him and assigned numbers to on a first-come basis. Admissible are entries sent by the author by either post or e-mail. Entries sent by post must be mailed in a small parcel registered with a return receipt. Entries sent by e-mail must be sent with the activated option of the receiving acknowledgement. Entries, sent after (according to the date of the postmark or e-mail) the closing date (see para. 2.1.i) will not be registered. Before the closing date, only a one-time replacement of the entries sent earlier is permitted. Entries containing positions without solution, name or address of the competitor, as well as the solutions without positions will not be registered. In addition, as unregistrable are to be treated entries drawn up unclearly. In the two latter cases (except when no sender's address is indicated), the coordinator must notify the respective authors of the reasons for not registering their entries.

8. The coordinator, not later than a month after the last date for entry registration, must uniformly draw up all the registered entries (in the order of the entry registration) on the computer (indicating, in so doing, the authors' names, but not indicating their addresses) and transmit them to the tournament judges. Immediately after sending the entries to the judges, the coordinator must publish them (in the same form as sent to the judges) with a request to both competitors and non-competitors to send to his address their remarks to them (cooks, no solution, anticipation, etc.) specifying, in so doing, the last date for their registration (not earlier than two months and not later than three months after the publication of the registered compositions) and must also send them to all competitors.

9. On receiving remarks sent to his address, the coordinator must register them and immediately notify the judges of them.

10. The tournament judges, not later than a month after receiving the last remarks transmitted to them by the coordinator, must send the coordinator their own remarks (cooks, no solution, anticipation, etc.) which (along with the remarks of both the tournament participants and non-participants received by the coordinator (see para. 9)) the latter must immediately publish and, besides, notify of them each competitor affected.

11. After receiving the official information about the remarks concerning the competing entries, any person (either competitor or non-competitor) is entitled to raise objections with the coordinator in respect of the entries deemed to be defective but, in his opinion, not being such. The coordinator must notify the judges promptly of the objections received. After a month from the date of publication of the remarks, the registration of objections is to be discontinued, and all the objections received by the coordinator must be immediately published by him.

12. Not later than a month after receiving the last objections transmitted to him by the coordinator (this term may be extended in the case if, instead of the judge having ceased or suspended his work, another one has been appointed by the tournament organiser), each judge must make the judge's award and submit it to the coordinator.

12.1. The judge's award must be represented in form of a set of tables (corresponding to the number of sections) each of which includes:

- a) name of the tournament;
- b) section (along with the respective theme, if any);
- c) list of the successive registration numbers of the entries;
- d) authors' names (along with the respective places of permanent residence (see para. 6.3.Ic)) corresponding to the respective registration numbers;
- e) comments to, and marks of, the respective entries;
- f) name of the judge.

13. The coordinator, not later than two weeks after receiving the judges' awards, must make (on the model made available by the organiser) the summary award whose structure depends on the winners determination procedure indicated in the tournament conditions, and must submit it (along with the judges' awards and the intermediate tournament materials (see paras 8, 10, 11), as well as with all the participants' addresses) to the tournament organiser for approval.

14. After receiving the summary award and the intermediate materials of the tournament from the coordinator, the organiser must check whether in the coordinator's/judge's(s') actions/decisions there are any non-compliances with these International Rules which affected the tournament results. (For the purpose of this paragraph: any claims of non-compliances with these International Rules concerning the judge's interpretation of the artistic merit of a particular entry, expressed in the numerical value of its non-zero mark, contradict p. 3.2. of Part 1 of these Rules.)

14.1. In case of not detecting any non-compliances with these International Rules, the summary award must be approved by the organiser;

14.2. In case, however, of detecting any non-compliances with these International Rules, the organiser must make a request to the coordinator/judge(s) to eliminate them. In addition:

- a) if the coordinator/judge(s) agrees (agree) with the organiser's remark(s), then the coordinator/judge(s) must correspondingly adjust their actions/decisions, and the organiser must, on that basis, make the respective adjustment of the summary award, after which the summary award must be approved by him;
- b) if, however, the coordinator/judge(s) does (do) not agree with the organiser's remark(s), then as definitive is to be held the opinion of the organiser who, in that case, must make the corresponding adjustment of the summary award by himself and after that approve this summary award, setting out, in addition, in the comment to it, the essence of the respective adjustment. (For the purpose of this paragraph: when making the adjustment connected with the changing of the entry's mark awarded with the infringement of these International Rules, the organiser eliminates the respective mark of the judge and calculates the average of this entry's mark on the basis of the respective marks of the other judges. In addition, in case of all judges disagreeing to make the corresponding adjustment, the organiser makes the respective adjustment by himself for which he is entitled to consult any *zadacha* experts chosen at his discretion.)

14.3. The approved summary award must be published by the organiser as the Tournament Award. Besides, the judges' awards must also be published (in case of their adjustment according to p. 14.2.(a) – in the adjusted form) as an addendum to it.

14.4. The Tournament Award comes into effect from the moment of its publication.

15. The Tournament Award, come into effect, should be sent by the organiser:

- a) to the participants having an e-mail address – by e-mail, not later than one week after their publication (together with the addendum (see para. 14.3));
- b) to the participants having no e-mail address – by normal post, not later than two months after their publication (without the addendum).

16. Not later than two months after the publishing of the tournament award, the organiser must ensure that the winners receive their prizes and has to send the Master Points certificates to all the participants having fulfilled the respective norms (the Master Points are awarded in tournaments organised (or recognised) by the CPI FMJD in accordance with Part 2 "Regulation of the attribution of titles" of the Statute of the CPI FMJD).

17. It is the tournament organiser who carries the responsibility for observance of these International Rules.

18. The participation in the tournaments organised (or recognised) by the CPI FMJD means that the participant agrees to abide by these International Rules.

19. Amendments to the International Rules may only be made by decision of the CPI FMJD.

20. Originally, these International Rules were written in Russian and then translated, by their author, into English. Therefore, in case of eventual different interpretations of some of their items, as definitive is to be held the Russian language as language of the original.

**These Rules has been developed by Semion Berenstein, the Ukraine Grandmaster for Draughts Compositions, and confirmed by the CPI FMJD on January, 29th, 2010.**