

# **A Complete Repertoire for Black after 1.e4 e5!**

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# **A Complete Repertoire for Black after 1.e4 e5!**

**Yuriy Krykun**

**Thinkers Publishing 2020**



## Key to Symbols

!	a good move	±	White stands slightly better
?	a weak move	∓	Black stands slightly better
!!	an excellent move	±	White has a serious advantage
??	a blunder	∓	Black has a serious advantage
!?	an interesting move	+—	White has a decisive advantage
?!	a dubious move	—+	Black has a decisive advantage
□	only move	→	with an attack
N	novelty	↑	with initiative
⊙	lead in development	↔	with counterplay
⊚	zugzwang	Δ	with the idea of
=	equality	▷	better is
∞	unclear position	≤	worse is
∞=	with compensation for the sacrificed material	+	check
		#	mate

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## Foreword

I've known Yuriy since he came to Webster University in the Fall of 2019 to pursue his graduate studies in Finance and be a member of SPICE, the best collegiate chess program in the US.

Since I've gotten to know him, I have come to recognize his incredible passion for chess, and that he is extremely knowledgeable in various openings. He was able to suggest some interesting ideas not only to his private students but also to other members of our program including Grandmasters.

Yuriy's experience with teaching is vast and rich and the book in question has been devoted to one of the topics he is arguably most knowledgeable about: 1.e4 e5. This is the move he has played himself for years and it has yielded him great results. At the same time this is something he has analysed extensively, both for himself, and with other members of our program.

In this book Yuriy does not overwhelm you with variations, but instead he focuses a lot on the verbal explanations and understanding of the typical positions. At the same time, you can be confident that his recommendations are quite sound and have been thoroughly checked with extensive databases, strong engines as well as critically looked upon from the human perspective.

I am entirely sure that studying the materials presented in this work will benefit players of all levels, from some relatively inexperienced club players to even strong players.

Sincerely,  
Susan Polgar

## Preface

One of the important issues players face, both relatively inexperienced ones at the beginning of their career as well as seasoned ones as they realize their chess craves for changes, is choosing their opening repertoire.

As a player and a coach, I have seen many approaches to this question – both remarkably smart ones and mistaken ones. Some players believe that the opening is something to ignore and that everything is decided in the middlegame.

Some think that studying opening traps is what will win them games. Some tend to follow their favorite world-class player's recommendations while others like to sidestep the well-known openings by selecting side-lines that do not enjoy much popularity.

To me the opening choice is about a little bit of all of those things. I think that many openings are good and that there are some dubious ones but they can also yield formidable results overall or in specific situations if chosen and handled carefully.

I firmly believe that one's opening repertoire should mostly be based on one's playing style and other personal traits such as one's memory and work ethic. It is important to evaluate yourself as well as your strengths and weaknesses properly in order to be able to build the right repertoire that would not only suit you well but also improve your chess overall.

However, the key to this is the word: mostly. I firmly believe that there are a few classical, rock-solid openings with impeccable reputations. These include 1.e4 e5 as a response to 1.e4 or The Queen's Gambit and Nimzo-Indian as an answer to 1.d4. Players of all styles and standards should try these no matter their style. This will enable them to learn, appreciate and practice some of the key chess values such as the importance of space, lack of weaknesses, bad pieces, comfortable development and so on.

I started out as a keen Sicilian player. Like all youngsters I cheerfully enjoyed complications, tactical massacres and everything else that the Sicilian offers. However, as I was developing as a player my style was changing and I realized that I was much more successful with positional play so it was time to change the outfit and 1.e4 e5 suited me really well.



I have used this move as a response to 1.e4 nearly exclusively in recent years against both stronger and weaker opposition with fantastic results. If only other openings could grant me such results as well!

I have not only studied these variations myself but have also shown them to numerous private students of mine. To be frank, we have almost always concentrated on White's most dangerous possibilities such as Ruy Lopez, Italian, Scotch and so forth. Once in a while my students and I would also analyze the sidelines as either a part of preparation for specific opponents or to make sure they become more universal players and gain more overall knowledge.

Eventually I realized that the knowledge I gained playing 1...e5 as a response to 1.e4 should be shared with a lot more people and this is how this book came to life. Of course everyone reading this book is different and there is no "one-size-fits-all" solution. But, I have carefully and diligently tried to achieve the same goal as the one I was working towards with my students: to keep my recommendations both theoretically sound as well as practical and accessible.

I expect not only titled players but club players and the less experienced readers to equally benefit from this book. Sometimes you will find razor-sharp novelties but in many cases we will rely on positional understanding of typical structures and standard ideas. I believe the opening is not all about memorization therefore I have taken a different approach rather than the one many authors use. I have tried as hard as possible to keep the balance between recommending the objectively good variations as well as making sure an adequate amount of work is presented that will suffice to get you started. You will not need to spend years studying the material fearing there is still a lot more to learn.

1.e4 e5 is not just an opening, it is something that represents our game as a whole. It is something players of all styles will enjoy due to the countless possibilities 1...e5 provides. Hopefully, learning 1...e5 will also make you a better player. Last but not least, hopefully the book you are now holding in your hands will give you joy and will share with you the passion for chess overall and for the variations presented here that I have in put into this book altogether.

Yuriy Krykun,  
June 2020



# **Part I**

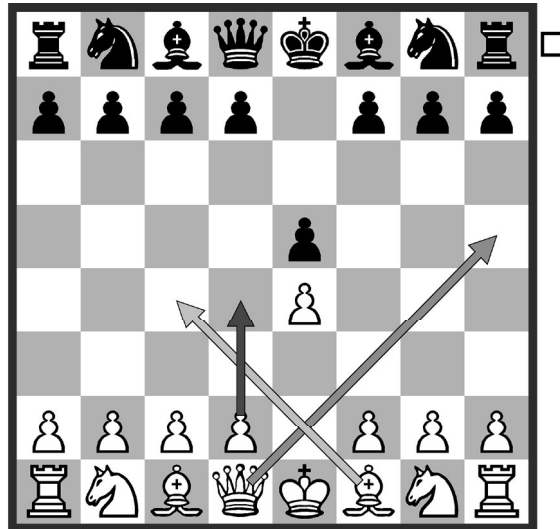
## **Rare Openings and Gambits**





## Odd 2<sup>nd</sup> Moves

1.e4 e5



## 1. e4 e5 2. d4

## A) 2. ♖h5



Position after: 2. ♖h5

This is a silly move that I did not want to cover. However, since Nakamura has played this on a few occasions I have included it in the book. Of course, Nakamura could have played 1.h4 or 1.a4 and won as well simply because he is a better player. In fact, this simply loses a lot of time. 2... ♖c6 3. ♘c4 g6 4. ♖f3 ♗f6 And Black is already ahead in development. The white queen on f3 takes away the best square for the g1-knight. 5. ♗e2 ♘g7 6. ♗bc3 d6 7. d3



Position after: 7. d3

And now I would suggest taking White's bishop 7... ♗a5! 8. ♘b5+ c6 9. ♘a4 b5 10. ♘b3. Black does not need to capture it right now (even though he

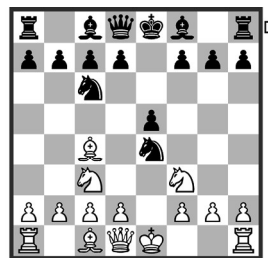
can), he will take the bishop at a moment of his choosing.

## B) 2. ♘c4



Position after: 2. ♘c4

We are studying the Bishop's Opening in the corresponding chapter but here I would like to show you one fine idea which quickly neutralizes the Urusov Gambit, a pesky sideline. 2... ♗f6 3. ♗f3!? [3. d3 – see chapter 4.] 3... ♗xe4 4. ♗c3 Some players choose this line occasionally looking for interesting compensation if Black decides to take on c3 and try to hold on to his extra pawn. But we have a lovely solution here! 4... ♗c6!

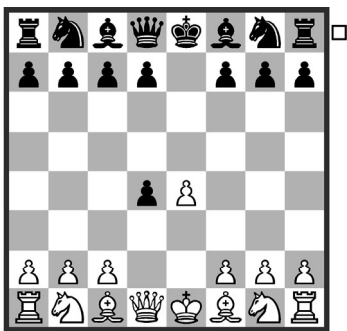


Position after: 4... ♗c6!

Wait, what is that? Did the author just forget about the e4-knight? Not exactly. I would like you to think or play

through the moves 1.e4 e5 2.♘f3 ♘c6 3.♗c3 ♗f6 4.♙c4. White's last move is a typical opening mistake which many club players commit. Now the most effective solution is well-known: 4...♗xe4! 5.♗xe4 d5, regaining the piece and obtaining a significant return on investment as the White center gets shattered. Why am I referring to some odd Four Knights line though? Well, because after 5. ♗xe4 d5 this is simply a transposition and we reach that famous position which is known to be great for Black!

### 2... exd4



Position after: 2... exd4

### 3. ♙xd4

It is well-known that Black has a good game here. Fortunately, in such a rare/innocent line you can simply use well-known solutions, it is not necessary to come up with striking novelties.

**A)** 3. ♗f3 ♗c6 is a direct transposition to the Scotch Game after 4. ♗xd4. However, it is also worth checking the

Scotch Gambit, which arises after 4. ♙c4 which is in the next subchapter.

**B)** 3. c3 d5! It is possible to take on c3 but why would you do that if there is a simple way to solve all of our problems?



Position after: 3... d5!

**B1)** 4. ♙xd4 Is a weird move as White will lose a lot of time with his queen; 4... dxe4 5. ♙xe4+ ♙e7 just preparing ♗f6 6. ♙g5 ♗d7.



Position after: 6... ♗d7

...♗f6 without ...♗d7 would not be good because of ♙xf6!. 7. ♗f3 ♗gf6 with a clear advantage as the position is symmetrical, and White is behind in development

**B2)** 4. exd5 ♙xd5 5. ♗f3 does not make sense as after 5... ♗c6 the only reasonable move 6.cxd4 would just