

TESUJI FOR SEPARATING

Tesuji that Separate, that Prevent the Connection of the Opponent's Stones

Our topic is both *separating* the opponent into two large groups and *cutting off* the escape of invading stones. There are a number of terms that are used, but the basic purpose is the same. By not allowing the opponent's stones to connect, we look to gain some benefit.

However, separating is such a basic technique that often it's not necessary to use the sort of unusual shapes or clever order of moves that we call tesuji. Before examining tesuji that separate, let's look at a few examples of separating that don't locally require "tesuji" per se.

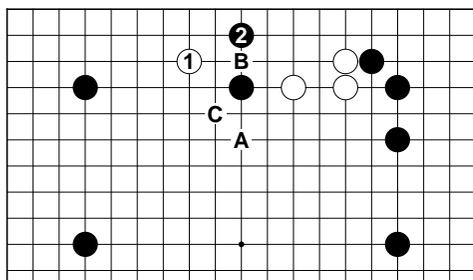


Diagram 1: Jump-Descent

Jumping to ② separates the white stones on the left and right. Jumping out with A instead would allow White B; a diagonal move at Black C would allow White to link up at ②. Black will now solidify territory while attacking to the left and right.

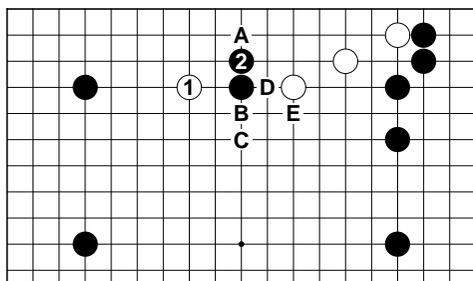


Diagram 2: Solid Descent

Because ① is high, ② is the strongest way to separate White. Playing at A would give White *sabaki* (making flexible shape lightly) chances with B. Instead of ②, if C, White can play at ②; or, if Black D then White E fortifies a weak group.

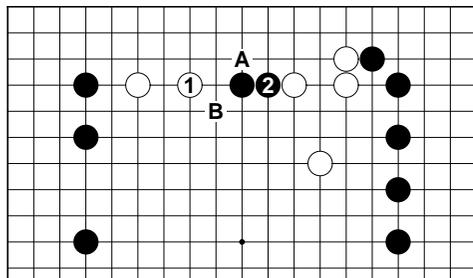
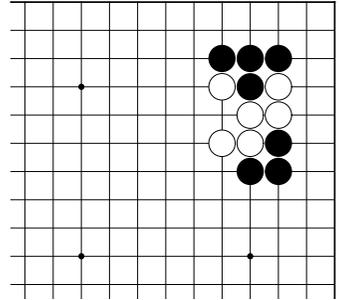


Diagram 3: Sideways Bump

If Black descends to A in this case, White B is good enough to give Black trouble. In such cases, the sideways bump with ② is effective. Black should bump the side he doesn't mind making stronger.

Problem 9: Jump

The basic principle of pressing is to get out one step in front of your opponent and press his head down. However if you hurry to press your opponent's head down, there are many cases in which you put wind in his sails instead.



White to Play

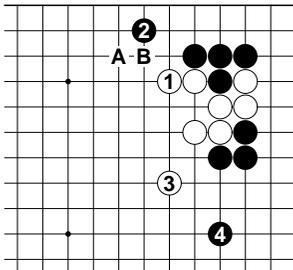


Diagram 1:
One Step Behind

① lets Black run out with ②, leaving White a step behind. Instead of ③, it's tempting to try to pincer Black with a move around ④, but White doesn't have eyes yet, so playing this way would be risky and depends on surrounding circumstances. After ④, White can press at A, but this does not have a big impact.

Instead of ②, jumping to B fails due to a shortage of liberties.

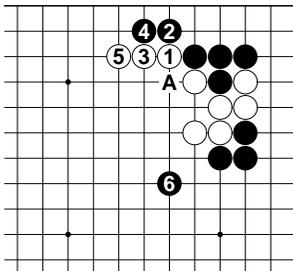


Diagram 2: Too Hasty

It's hard to expect success after hastily blocking with ①. Black crawls with ② and ④ and then can play ⑥. This is fine for Black. Instead of ②, Black can also play an asking move with an atari at A.

Neither the slack move in the previous diagram nor the hasty move in the current diagram can be called tesuji. Look for a moderate approach that diminishes White's weaknesses while pressing Black.

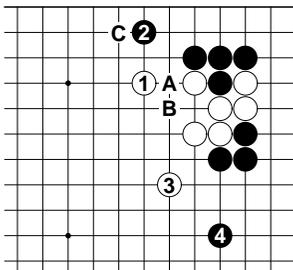


Diagram 3:
① is the tesuji.

The jump to ① is the move. If Black gives atari with A, White can press down with the ko starting at B. If Black is going to play here he must choose the slide at ②. Spreading out with ③ is fine; if surrounding conditions permit, White can consider the pincer at ④.

White still has the possibility of attaching at C to seal Black in. This is thanks to jumping out an extra step at ①.

TESUJI FOR MAKING YOUR OPPONENT HEAVY

“Light” and “heavy” are among the more difficult go terms to understand. One simple expression of the concept is this: “heavy” refers to a lump of stones that cannot easily be sacrificed. Therefore, when you attack, you want to make the opponent’s stones heavy so that he is less likely to be able to set up a trade. These tesuji are apt to be overlooked, but as your skill increases they become more and more necessary.

However, be careful that you don’t strengthen your opponent instead of making him heavy. If you do, your attack will not succeed.

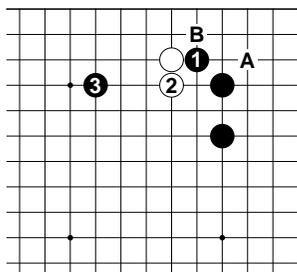


Diagram 1:
Diagonal Attachment

This is a typical tesuji for making your opponent heavy. Black plays the diagonal attachment at ①, forcing White to stand at ②, then Black attacks with ③. Just playing ③ first lets White jump to the 3-3 point at A—White is happy to make a trade here. After the exchange of ① for ②, if White jumps into the corner with A, Black descends to B. The corner stones would be under pressure and the side heavy.

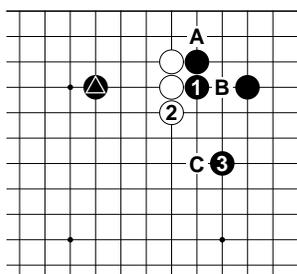


Diagram 2:
Pushing Along

Pushing along against White with ① forces ②, then ③ attacks while taking profit along the side. Usually this white shape could be considered thickness, but in this case Black already has \triangle in place as a pincer. Rather than thick, White is heavy. Instead of ①, if Black A, then White at ①, Black B, White C, and the attack has no effect.

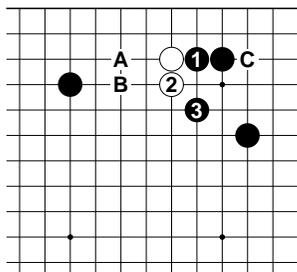


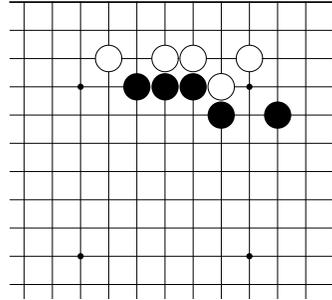
Diagram 3: Bump

Bumping with ① forces White to stand with ②, after which Black defends with ③. Instead of ①, if simply A, B, or something similar, White can go for a trade in the corner with C.

Usually when you play from the inside to make your opponent heavy, you make moves that also serve one or more defensive purposes.

Problem 10: Double Hane

Attacking a weakness directly doesn't always work out well. Eyeing it from afar while getting benefits elsewhere is usually good enough.



Black to Play

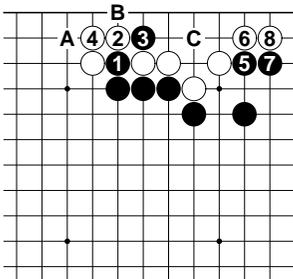


Diagram 1: A Gift

Pushing and cutting directly with ① and ③ leads nowhere. White connects with ④, and Black has no good follow-up, so the cutting stone becomes a gift. About the best Black can do is to force with ⑤ and ⑦, but this does not make up for the loss incurred by solidifying the upper side.

However, instead of ④, if White A, then Black B, ④, Black C, leads to a ko.

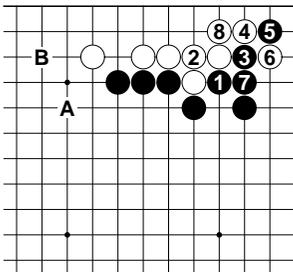


Diagram 2:

⑤ is the tesuji.

Giving atari with ① seems like erasing aji, but the double hane with ③ and ⑤ creates new aji. White can cut once with ⑥, but then needs to come back to defend at ⑧. The profit in the corner remains up for grabs.

Black has not disturbed the upper side, so pressing with A or checking with B both remain powerful possibilities.

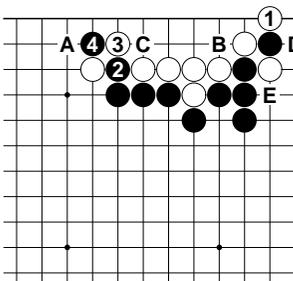


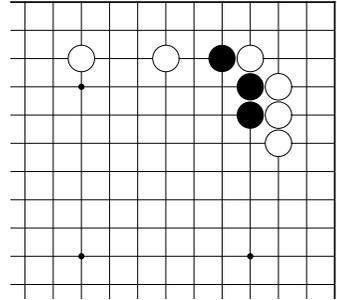
Diagram 3: Resurrection

Instead of ⑧ in Diagram 2, if White greedily goes for the corner territory with ① in this diagram, this is the time for Black to push and cut with ② and ④. If White A, Black B captures the corner. If White C, Black captures a stone in a ladder.

If Black plays the atari at B before ② and ④, White captures at D, and Black loses the forcing move at E.

Problem 12: Attachment

If you play a double threat that is too unsophisticated, you may actually incur a loss. In this situation, how can you use the cutting aji in the corner to make shape?



Black to Play

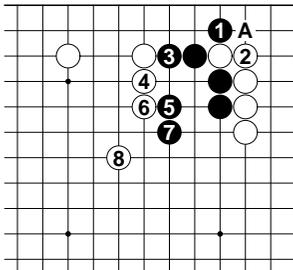


Diagram 1: Settled

Black would rather not lose the possibility of playing the atari at ① followed by making shape with ③ and ⑤. It is highly likely that Black will get to play A in sente, and this point is quite large both in terms of territory and of being a key point for both sides in making a base.

Forcing White to make the extension at ④ is not something Black really wants to do, but after ⑤, this group is out of any immediate danger. However, White is happy to be able to push with ⑥.

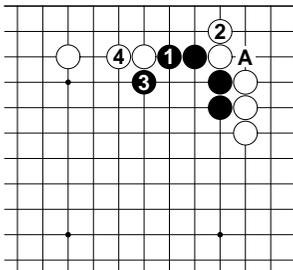


Diagram 2:
Double Threat

Bumping with ① makes miai of the cut at A and the hane on top of White's stone with ③. However, descending to ② is quite large, and Black's chance to make an eye on the side is now completely gone, so this is actually not so promising for Black.

One problem is that while ③ is forcing, there is no clear follow-up move that makes shape for Black. These black stones will likely come under attack.

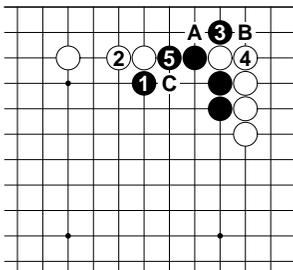


Diagram 3:

① is the correct order.

Black first plays the attachment at ①. If ②, Black gives atari at ③ before bumping with ⑤. It goes without saying that this result is better for Black than Diagram 1.

Instead of ②, if White descends to ③, Black starts a trade by playing the hane at ②. Instead of ②, if White at ⑤, Black forces at ④, White at ③, Black A, White B, and Black blocks with C.

TESUJI FOR TAKING AWAY YOUR OPPONENT'S BASE

Attacking from above aims to seal in; attacking from below aims to take away your opponent's base and chase him out into the open. In many cases, while taking away your opponent's base you also reduce his territory and increase your own. What's more, while attacking you will likely solidify your surrounding territory. If your opponent makes a mistake, or ignores your attack, you may be able to capture his group. However, as a matter of principle you should avoid chasing an opponent into your own moyo. You will incur a large loss by doing so, and it will be extremely difficult to generate an attack so effective that it makes up for this loss.

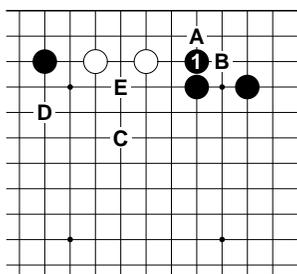


Diagram 1:
Solid Extension

Extending to ① takes away White's base while also protecting the corner territory. If Black did not play ①, White could slide to A. Even if Black then defends at B, White gets some breathing room.

After ①, if White develops toward the center with C, there are no immediate attacking chances against this group. If White ignores ①, D and E are the shape points for Black's continuing the attack.

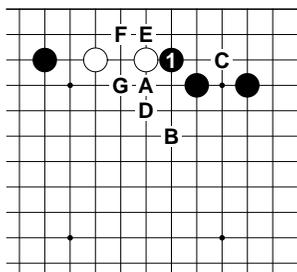


Diagram 2:
Diagonal Attachment

The diagonal attachment at ① looks to play the hane at A next, so it demands a response. If White A, Black continues the attack with B, an active way to play that attempts to remove the possibility of White C while maintaining an attacking posture. White may feel that standing with A is heavy, and can instead try jumping to D, a lighter way to manage the group that involves a ko after Black E, White F, Black A, White G.

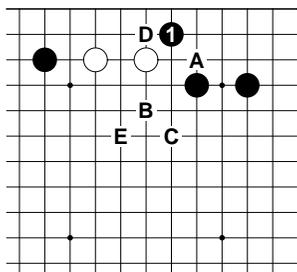


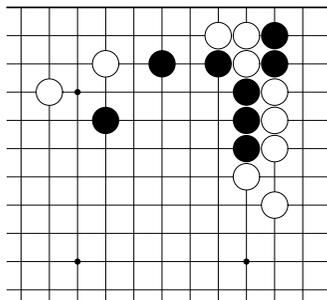
Diagram 3:
Knight's Move

In terms of territory, the most profitable way to attack is with ①. However, White can aim for the waist of the knight's move at A, so this is a bit thin for Black. Further, there is no particularly severe follow-up that Black can aim for.

White can tenuki. Jumping to B just gives Black a good chance to respond with C. White can wait until Black plays D and then jump to E.

Problem 5: Spiral Ladder

Ultimately, this tactic is a ladder, but when it arises unexpectedly as the result of a squeeze, it is frequently called a spiral ladder.



Black to Play

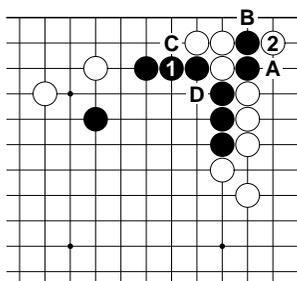


Diagram 1:
Belly Attachment

If Black connects at ① from fear of being cut, White can play the belly attachment at ②, a tesuji to win the capturing race. If Black A, White B.

It follows that in order to win the capturing race in the corner Black will need to block at C. But how can Black handle the atari at D?

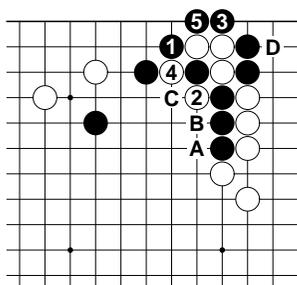


Diagram 2:
③ is the tesuji.

After ②, Black gives atari from the weak side with ③, setting up a squeeze. Black links up and gives atari again with ⑤. Reading out the finish after this is also important.

Instead of ③, if Black connects at ④, of course White can capture three stones with A. Instead of ③, if Black gives atari at B, then ④, Black C, White D, and Black has not gained much.

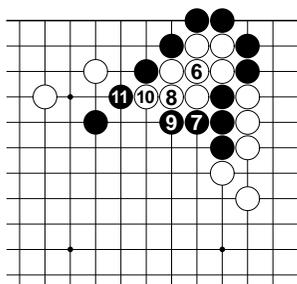


Diagram 3: Ladder

After White connects at ⑥, ⑦ and ⑨ neatly catch White in a ladder. Even here, if Black carelessly plays at ⑩ instead of ⑨, he gets hit with an atari—be careful!

The Japanese name for spiral ladder, *guru guru mawashi*, is a rather unsophisticated way to describe spinning something in a circle—but when you see it in action, the name is rather apt.