

スジ

SUJI

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바둑 - 圍棋 - 囲碁

E V E N T

4th Shusaku Cup

R E V I E W

4th Shusaku Cup

Cho Seok-Bin [7d] vs Hwan In-Seong [7d]

T H E O R Y

Fundamentals in Go (part 2)

and much more

EDITORS NOTES



Deadlines! Gosh, how I despise them! Initially it was only planned to release this issue a little later so we could include some stuff from the recently held 4th Shusaku Cup in Romania. And now look where we are. It's already April. Time sure flies.

Anyway, Suji 5 is out and we hope you enjoy this issue. As a little treat, Seok-Bin provided us with a great review of his game against In-Seong at the Shusaku Cup - make sure to check it out. Also we had some offers from players who want to contribute, which is great since it will make my work so much easier and good for you because you'll get to read more articles. Still, if you want to hop on the Suji-train, you can still do so. Simply check our **Contribute**-section for details. And now it's time for some reading and don't forget to let us know what you think of the magazine, what you want to read about in the future and every-

thing else that could improve our magazine.

In case you are completely new to the world of Go, we suggest visiting our website suji.ch where you read about the game and learn the basics.

The term "suji" (筋) refers to the style of playing or the flow of the game. As we are once again intending to bring a new twist to Go by publishing this magazine, we thought the name was fitting.

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Is it really worthy of the masters name? Read the article and find out

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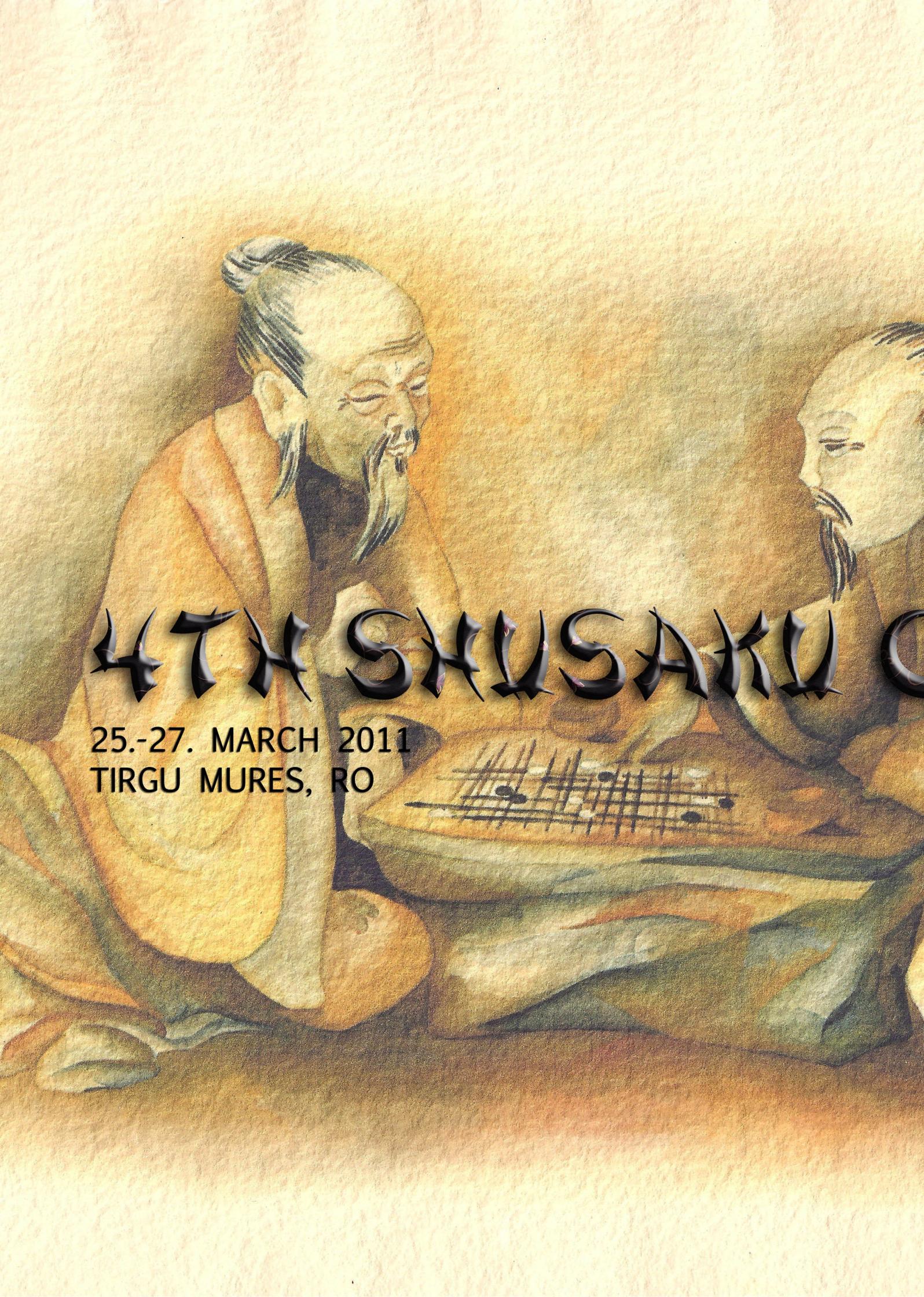
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How to contribute to Suji

SUJI NEEDS YOU

For all bloggers and scribblers out there. Want to have your articles published in Suji? Become a contributor. Find out how in the Contribute section of this issue.

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4TH SHUSAKU O

25.-27. MARCH 2011
TIRGU MURES, RO

Before we talk about this years Shusaku Cup, a little history first. In 2008 the Romanian Go Federation held the very first Shusaku Cup and a total of 140 players attended it with Catalin Tanaru 5p taking first place. Due to the enormous success another tournament was organised in the following year (2009), this time astonishing 235 players competed. This is almost on the level of the annual European Go Congress. Chimin Oh 7d went undefeated and thereby claimed his well deserved first place. It was beyond question that another tournament would take place the year after. In 2010 no less than 177 players entered the tourney. But it was Hwan In-Seong 7d who took first place this time. Naturally the expectations for this years Shusaku Cup were quite high and with a

CUP

price money of 3700 € in total it managed to draw the attention of many of Europes top players - Cho Seok-Bin 7d, Hwan In-Seong 7d, Pal Balogh 6d and Christian Pop 7d to name some of them.



The tournament took place at the Business Hotel in Tiragu Mures, a small town in Romania. The organizer Arpad Balazs really picked a great location. The hall offered plenty of space for all 161 attending players with two rather luxury spots for the top two boards. All games played there were relayed to the net in realtime by EuroGoTV. As nice little extra the organizers assembled a number of flatscreens throughout the playing-room so players could follow the top-game at any time from virtually any place. After the games were finished you could follow the game analysis on the top two boards or one of the several other discussions throughout the room. Even some of the top players like Jan Hora 7d or Caba Mero 7d would sit together with low-dan level players to comment their games and point out mistakes and possible alternative moves. It was really impressive. Generally the atmosphere was rather relaxed.

Apart from the strong amateurs two professional players from China (Yutian Niu 7p and Yao Wang 6p) were present and would play games with Europes prodigies in the evening. Pal Balogh managed to win one of those games under a two-stone-handicap as well as Csaba Mero with a handicap of three

TOURNAMENT



stones, which in our opinion is proof that the level of European Go is steadily rising. Of course we are still far off from the strength of the Asian Elite, but in time we just might get there. As for now it was no European that won the tournament, but the Korean Cho Seok-Bin, which managed to go undefeated and therefore is the champion of this years Shusaku Cup!

As for food and entertainment the tournament location was a little remote. There were around three to four restaurants as well as hotels nearby though. But to get to the city you would usually need a taxi, which in Romania fortunately is quite cheap compared to locations of other big events - so no complains there. Still, it was a bit frustrating that Euros couldn't really be used anywhere and you either had to pay with credit card or use the local currency (Lei). Also, as it is the case for many tournaments, the matches would usually start about an hour later than scheduled, which didn't really cause any problems.





But considering the size of the tournament you'd expect games to start on time. However once the games started the flow was really good. No disturbances, great equipment and good pairings made for a great experience.

Nevertheless the greatest experience was probably the "after-tournament-party" at the Curtis restaurant in which around 50 to 60 players celebrated and could finally relax after all the battles, problems and dangers on the board. Again the organizers picked a great place and everyone seemed to enjoy themselves. Also seeing the best players from Europe play games while having a beer together and afterwards commenting on the causes of the outcome is not something you see everyday. Overall it can be said that the Shusaku tournament was a full success and we hope that next year's event will be just as enjoyable.

*written by
Stjepan Lukac*



4TH SHUSAKU CUP

LOCATION



PRICING



ORGANISATION



FUN-FACTOR



OVERALL



WHAT WE LIKED

great hotel, free WLAN, good food, fair pricing, lots of friendly players, live broadcast of top games on tv's, comfortable chairs

WHAT BUGGED US

Hotel a bit remote, rounds behind schedule, noisy Ing-clocks

4TH SC 2011

CHO SEOK-BIN 7D VS.
HWAN IN-SEONG 7D

This game was played at in march at this years Shusaku cup between **Cho Seok-Bin (7d, White)** and **Hwan In-Seong (7d)**. Both of them are renowned players in European Go. Seok-Bin studied as an Insei until the age of 16. He now teaches Go throughout Europe and regularly participates at various tournaments. In-Seong, after being an Insei for several years, worked as a commentator on Baduk TV before coming to Europe to promote and teach Go to western players.

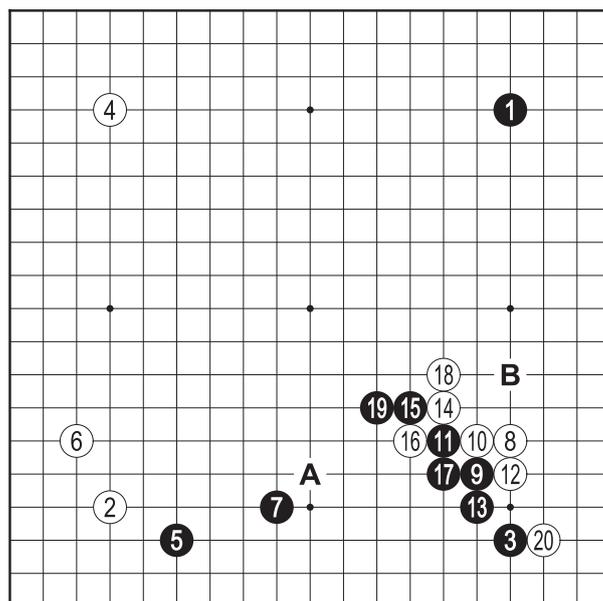


Figure 1 (moves 1 - 20)

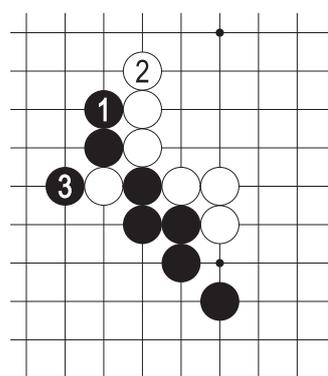


Diagram 2
(moves 1 - 3)

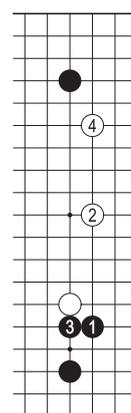


Diagram 1
(moves 1 - 4)

Their game played at the tournament was rather complex and very exciting. Subsequent you find Seok-Bin's review of the game.

Black 9 is a rather aggressive move, which is typical for In-Seongs style. The usual opening is shown in Diagram 1.

After White 18 the shape is the same as after the regular Joseki. The regular continuation

is shown in Diagram 2. In-Song played a different approach at 19 instead. This move aims at Whites weakness at B but leaves Black with Aji around A.

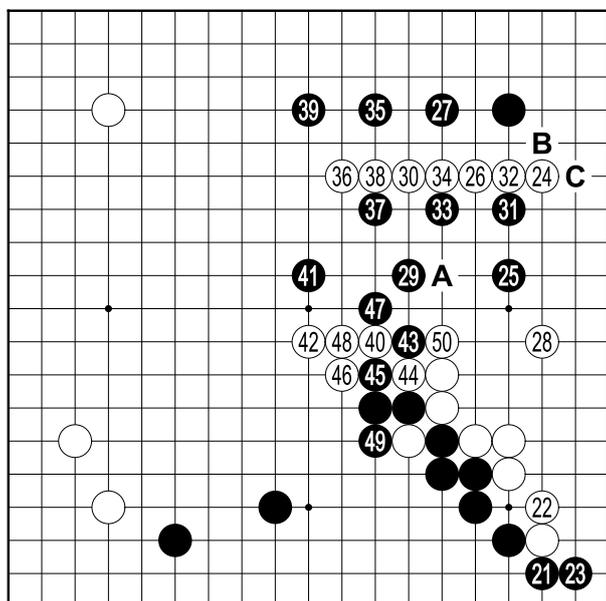


Figure 2 (moves 21 - 50)

Instead of Black 27, Black cannot play the sequence in Diagram 3. The outcome is too good for White.

Playing White 28 at A instead might have been possible. But I was worried that Black could live inside.

Instead of Blacks peep at 31, the exchange of Black B for White C would have been the better choice.

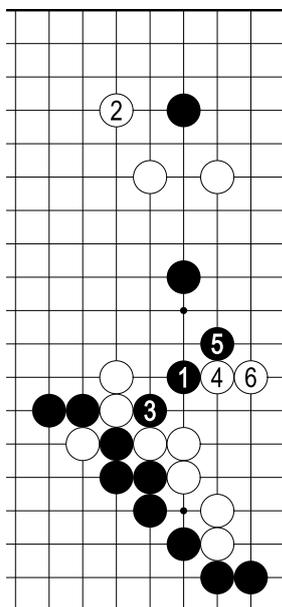
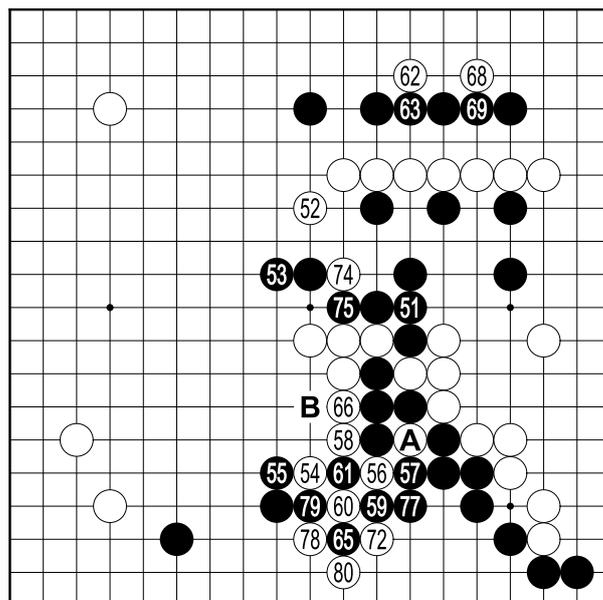


Diagram 3 (moves 1 - 6)

Black 43 was a rather surprising cut, but again very typical for In-Seongs style.

In Figure 3, White should have played 52 at 54 instead. But I was worried that the white group might get into trouble. But as seen in Diagram 4 White can simply play the



64 at 56, 67 at 61, 70 at 56, 71 at A, 73 at 61, 76 at 56.

Figure 3 (moves 51 - 80)

sequence up to White 5 and is perfectly alive.

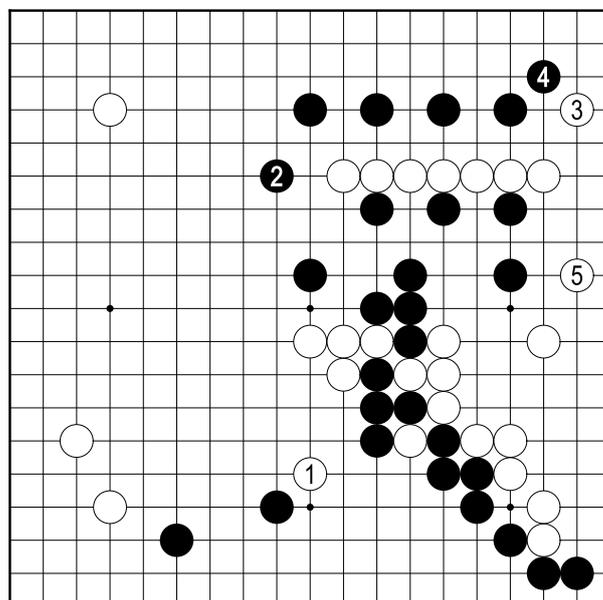


Diagram 4 (moves 1 - 5)

However Black by playing at 53 made a mistake as well. As seen in Diagram 5 (next page) black could play at B instead and still easily walk out.

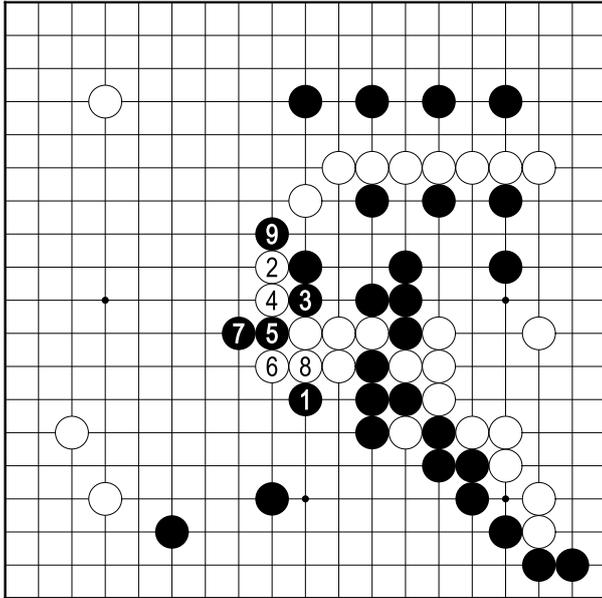


Diagram 5 (moves 1 - 7)

By playing at 1, as in Diagram 5, Black reduces the Aji the bottom while putting pressure on Whites group.

Back to the real game. Answering Whites probe of 68 with Black 69 wasn't such a good idea and gave White a clear lead in the game. Instead Black should have gone for the Ko at the bottom as shown in Diagram 6.

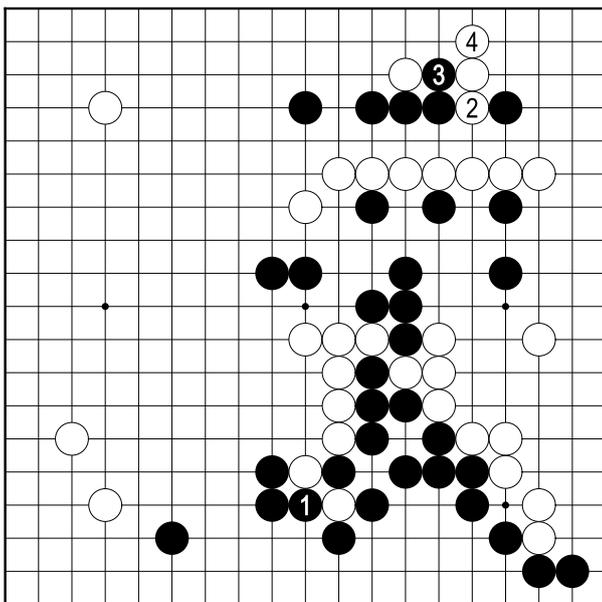


Diagram 6 (moves 1 - 4)

The corner may be big, but winning the Ko at the bottom is even bigger.

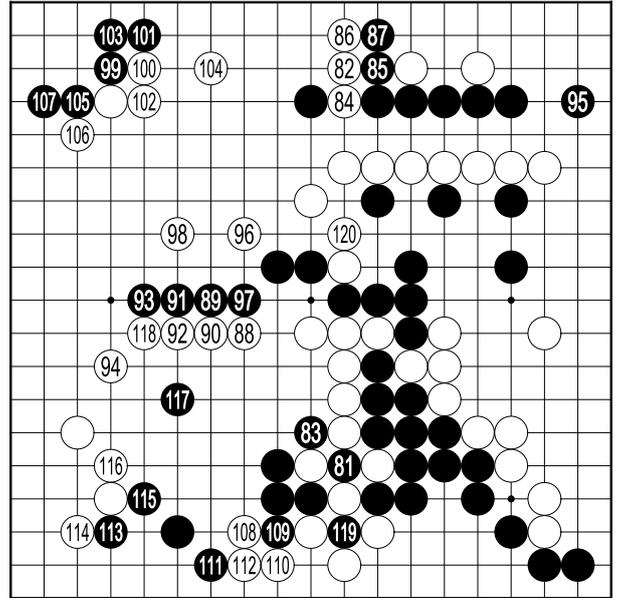


Diagram 5 (moves 81 - 120)

After 84, White still has a Ponnuki at the bottom and can still live by playing another stone at 108.

Black worries that his corner might be killed and plays 87 to protect it. I think he should have played at 88 instead. Killing the upper right corner, even without an additional black stone at 87 seems very difficult.

Black 95 is a needed move. If it's not played, White might invade and live in the corner, leaving Black with virtually no territory. So Black creates some territory by protecting the corner but still has to work hard if he wants to turn the tables.

After White 98 Black should answer in the center, but since he's behind he has no choice but to attach at 99 in order to create complications for White.

With 108 White plays the game safe. Killing the center might be possible, but it's not guaranteed to work. So he decides to gain additional points at the bottom instead.

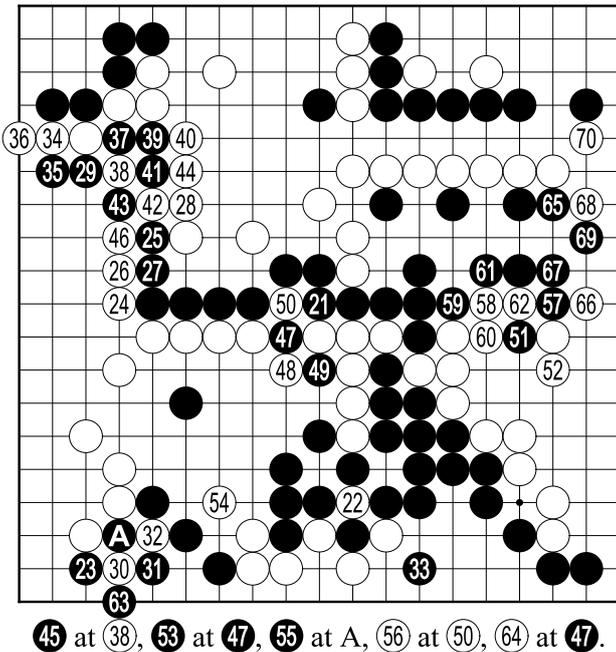


Diagram 5 (moves 121 - 170)

Black is clearly behind and tries to create more complications with 25. With the difference in points, he can't afford to play normal here.

The cut at 37 is Blacks only option. If omitted, his corner dies.

Comments after this move are suspended. Conclusively, the losing move was 69. After that the gap became too big and there was almost no chance of catching up.

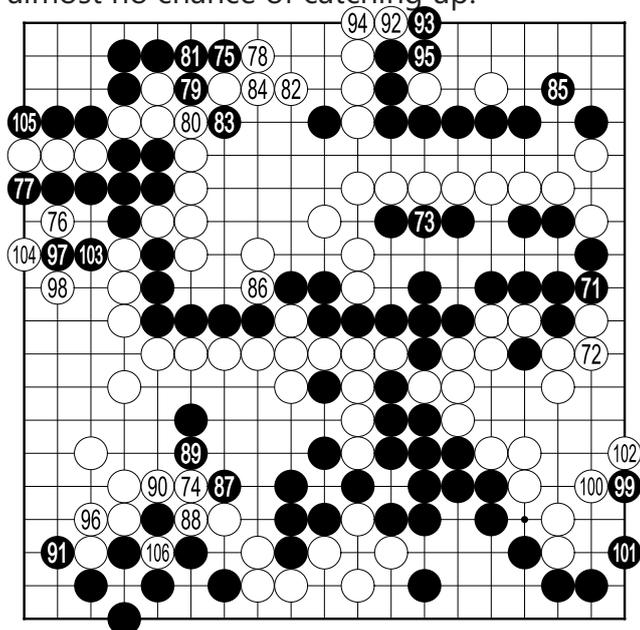


Diagram 5 (moves 171 - 170)



Seok-Bin managed to go undefeated in the Shusaku Cup, earning him the prestigious first place.

Reviewed by
Cho Seok-Bin

Fundamentals in Go

part 2: Studying properly

“Without continual growth and progress, such words as improvement, achievement, and success have no meaning.”

~ Benjamin Franklin

In order to advance in Go you will have to study several topics. Life & Death-Problems, Opening, Tesuji and Endgame are only a few of them. But how do we study properly and more importantly: how do we make that knowledge stick? This article deals with different approaches and opinions on **how to study Go and improve your abilities**.

One important mean of getting stronger, and virtually every strong player will tell you this, is to solve **tsumego** - life & death-problems. Doing this will improve your sense of shape and also make it easier for you to read out complex sequences. However there are some rules you have to follow in order for this training to really have an effect. The term „life & death“ is not merely a word-play. It represents the way you should look at the problem. When solving tsumego it is not enough to simply guess where the right move should be. It is fine to let your intuition guide you, but much more important to back your hypothesis up by reading out all possible sequences. A move that appears just fine on first sight may prove to be flawed when looked at carefully. If at all, you should only look at the solution once you are one hundred percent sure that your hypothesis is

correct. If it should turn out to be wrong, try to figure out what your mistake was. Because if you don't, you will most likely repeat your error during a real game, which might crumble your good position or simply make you lose the game.

As for the **playing itself**, it is important to play as much as possible and, almost more importantly, review your games afterwards. Doing so has many benefits. For one you will be able to recall sequences more easily but also find out what your mistakes were and why they occurred. While playing, try not to take the easy way out. Usually many players with a halfway decent position will think „I'm winning, I can now simply protect my positions and I will win the game“. This may be true in some cases, but if you really want to improve, this way of thinking will only slow you down. In order to improve it is important to play out the shapes and sequences in order to understand how they work. Initially you might lose some games, but in time you will manage to understand why certain shapes are played, how they work and when they should be avoided. For example an empty triangle is usually considered bad shape, since it's rather inefficient, but in some cases it is the proper (and sometimes only) way to make a group live or protect your position. You can think of the joseki, tesuji and other sequences as tools. You wouldn't use a hammer to tighten a screw, but this may be something you have to do wrong in order to find out what the correct tool would have been.

When you experiment you will learn what tools to use in what situation and thereby become more flexible and proficient.



Many players will **study under a certain teacher** every once in a while. Though the opinions about the profit of this differ. It really comes down to how you use the time with your teacher. Just playing a game without actually reviewing it, is a mere waste of time. A review is essential to see where you went wrong and what caused your loss. Also just playing once a week is not all that efficient. Without a doubt you will profit from playing against someone stronger, who gives you pointers afterwards. But without applying that newly gained knowledge, it will soon fade and the lesson will have been in vain. The same thing goes for books. There is plenty of literature on opening theory and strategy and most of them are really well written and provide you with the fundamental knowledge for the respective patterns and sequences. But again it is unavoidable to apply what you have read to real games. You won't understand a pattern unless you know not only his merits but its flaws too. Often players will avoid certain openings since they appear to be too complicated or only gain you influence instead of solid territory. So they keep using the hammer for the screws, since the screwdriver seems too fancy.

Many players also **study pro-games** in order to improve their play. How does that

work? In my opinion this method of studying is rather advanced. Pro-games are on a very high level and therefore provide you with great raw material. Still you must know how to use it. Simply printing out a kifu and replaying it on a board isn't going to do you any good. Simply clicking through a game online or an SGF has the same effect. There are many things that can be gained from studying pro-games, the key is however to do it right. One crucial element is trying to understand why certain moves are played. Why does a pro diverge from the joseki? How does the opponent answer to this variation? Is the result satisfactory for both sides? These and many more questions can be answered if you study the games thoroughly and try out different approaches than the ones played in the game. It'd also great fun to do so with fellow go players. Many strong players also study recent pro-game-records in order to follow new openings and joseki that are still evolving. For Kyu-players however this style of studying is probably too advanced and they should stick to simply studying the moves in the opening in order to get a feeling for a balanced fuseki.

The last factor in all of this is one that is too often neglected or completely forgotten. Many players see studying as the alpha and omega to gain strength in Go. While this may be true in short-term results it doesn't really apply to long-term success. This is where the last element comes into play: **accessing knowledge**. Let's say you studied the Kobayashi Fuseki for a few days or weeks and later switched to San-Ren-Sei opening-theory. After only playing San-Ren-Sei for a while you will notice that it becomes harder to remember all the variations you had studied for the Kobayashi Opening. So a key factor to really improve your play is to learn how to remember. Because understanding and being able to apply a theory and being able to recall it months after you read or first studied it, are two entirely different things. However there are some methods that can improve your ability to remember complex sequences - one of them being: tsumego.

THEORY



it won't make studying easier. But doing so will not only let you enjoy Go to the fullest, but also ensure a steady rise in understanding and strength.

*Written by
Stjepan Lukac*

Tsumego teaches us to play out sequences in our mind. The more often we do it, the easier it becomes. Also simply recalling a sequence or fuseki step by step and playing it out in your mind is rather effective.

As you see becoming stronger is mainly about letting go of fears and doubts. Once you are no longer afraid of losing and don't let habit dictate the way you play, improvement is corollary. However one has to accept that everyone has their own pace. You can't force progress. One of the biggest mistakes you can do, is to let your emotions get in the way. Becoming furious or depressed after a losing-streak, continuing to play blitz-games in order to improve your rank, putting stones on a board without thinking about their purpose, stubbornly repeating the same patterns and hoping that the opponent will make a mistake that ensures you profit or victory. None of this is beneficial to your progress. The fact that is hardest to accept, is that improving takes time – for some more than for others.

Despite all your efforts your main thought should not be to gain strength, but gain knowledge. Strength is almost always determined by how many games you manage to win, but knowledge is only determined by your ability to handle different situations efficiently. If you take gaining knowledge as your primary goal, even a loss won't matter since it only provides you with more material to work with and another possibility to further improve your game. Of course this change of attitude is not something that just happens overnight. It takes effort and

Further Reading

1001 Life and Death Problems

Toshiro Kageyama 7p
ISBN: 4906574726



Lessons in the Fundamentals of Go

Toshiro Kageyama 7p
ISBN: 4906574289

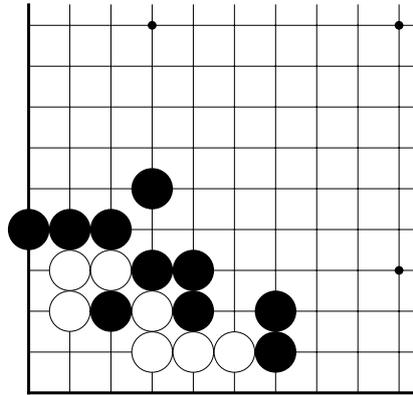


TSUMEGO

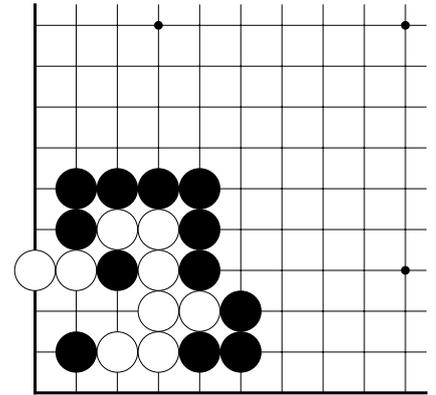
All tsumego have a correct order of the moves, it's called the main line. The main line means that both colors use always the best move available. If one color only once gives an easy answer then the solution is wrong.

Especially in japanese collections there are often only problems which have exactly one main line, this makes it much easier for the solver to be sure if he really solved the problem right but it's of course also more work to refute all other possible answers than his.

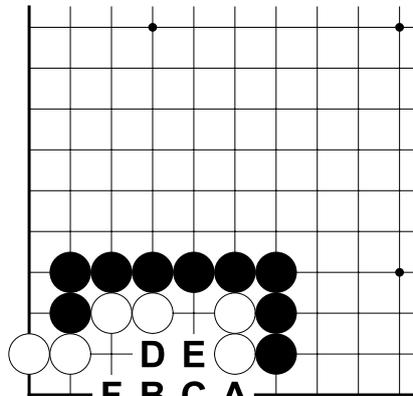
This collection here is not so strict so you may find two or more correct solutions for one problem.



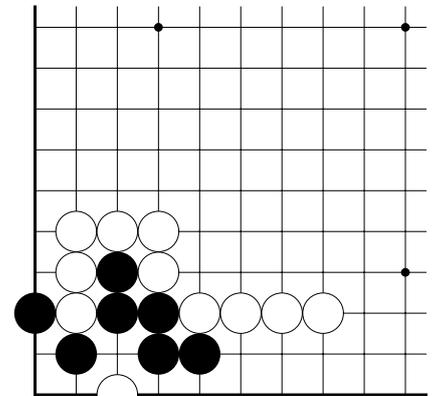
Problem 2



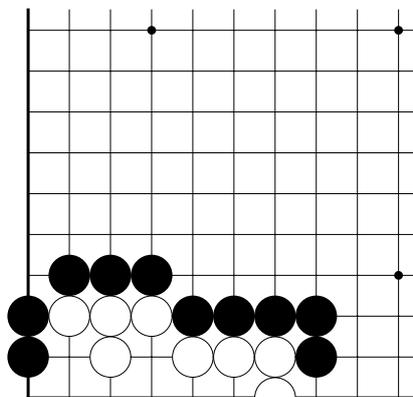
Problem 6



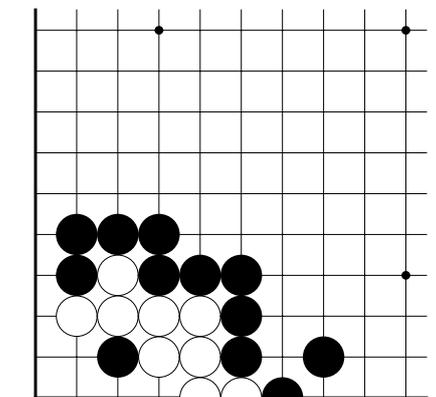
Problem 3



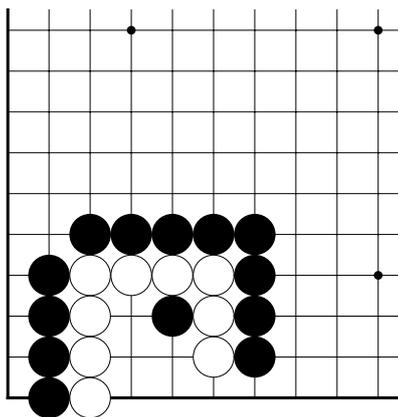
Problem 7



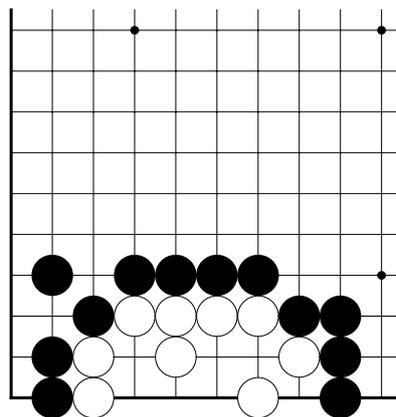
Problem 4



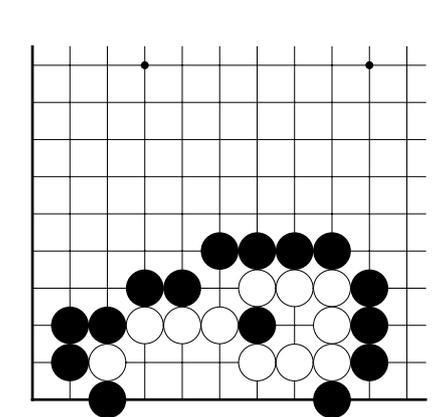
Problem 8



Problem 1



Problem 5



Problem 9

CONTRIBUTE

Since Suji is a free Go magazine, we are also dependant on your help to keep it free, but also entertaining and informative. For that reason we are always looking for writers and reviewers who are willing to contribute.

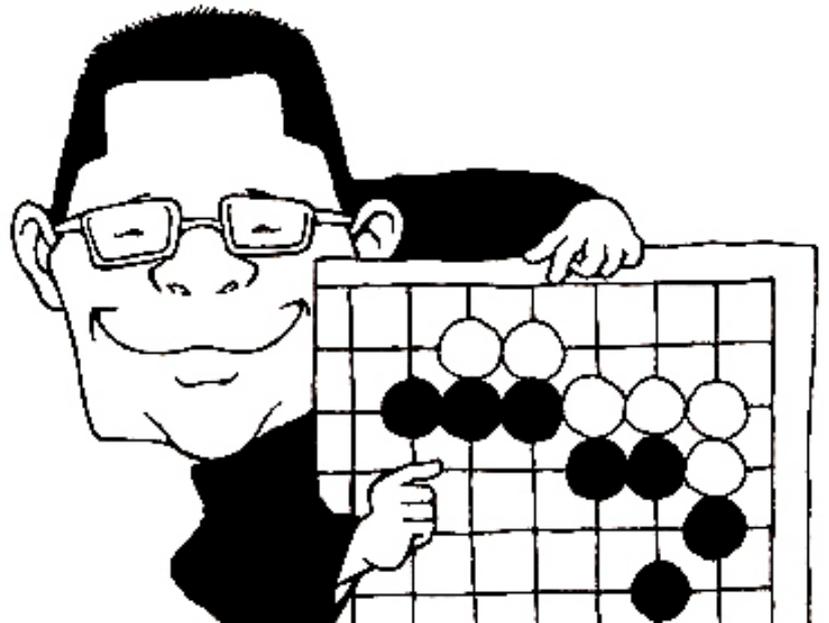
Your strength in Go does not really matter since articles can be equally interesting whether they are by a 9p or a mere 30k. We also encourage strong players to submit reviews of high-level games since those are kind of hard to get - Especially since we aren't any profit with this magazine. Still we think Suji is a great platform for Bloggers, Go teachers and writing-enthusiasts in general to get your material published and have it read by thousands of fellow Go players.

So assuming you have made up your mind and have a great idea for an a section, an article, a review or even something else, you simply visit our website at suji.ch. and write us a message under **Contact**. After we have read through your concept we will send you the general guidelines for the respective kind of article and you can kick off. Please remember though that all articles must be written in English.

We look forward to reading your ideas and make Go more popular with your help.

The next issue of
Suj i will be
published on may
30th!

see you then



S U J I

W W W . S U J I . C H