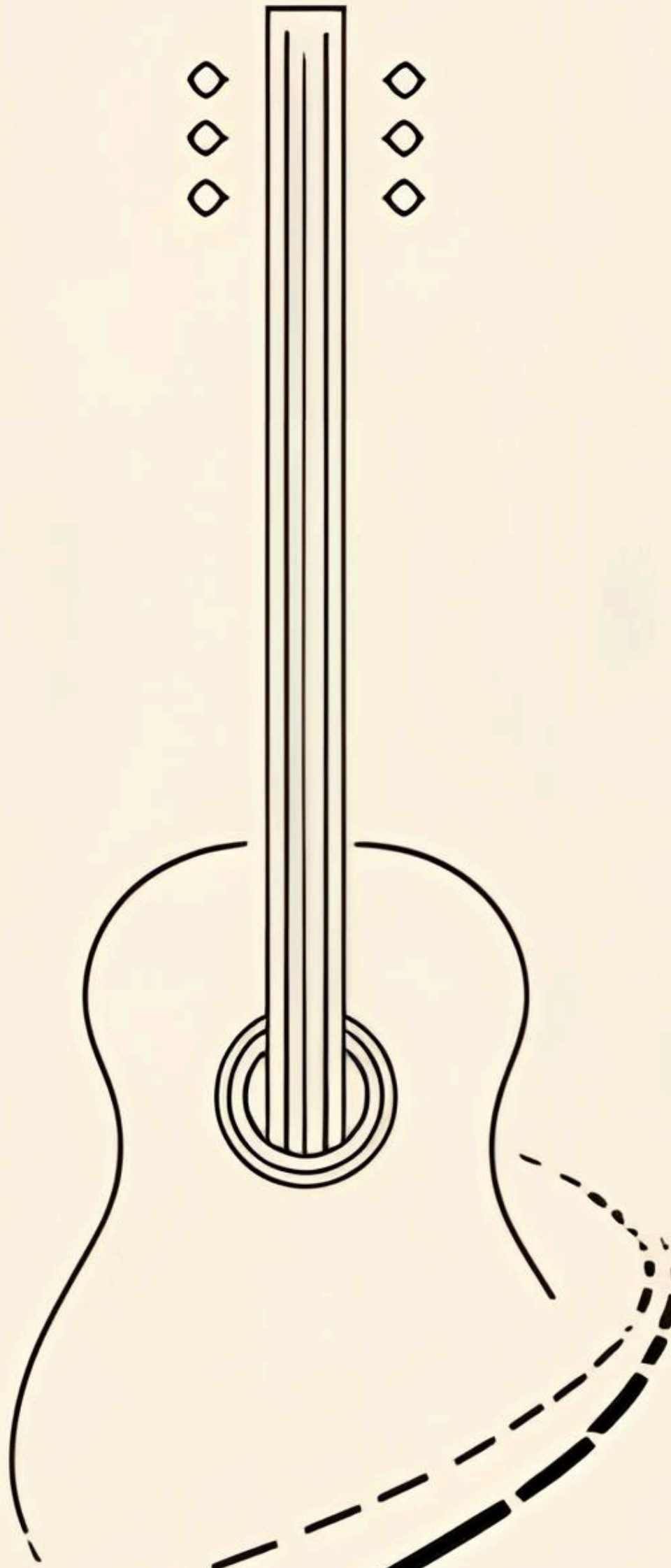
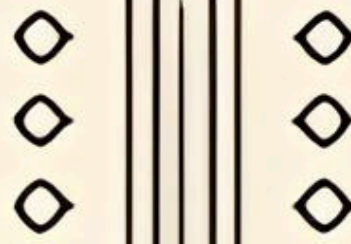
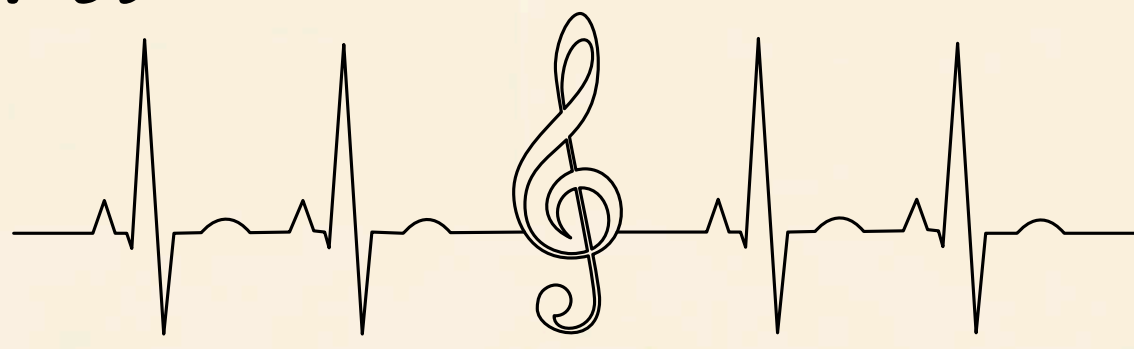


C.Sahasra

(b.2005)



Play it Simply

An Effective Practice

Method for Guitar

About the Composer/ Author

Sahasra Chakkirala (b.2005) (She/Her/Hers) is a composer, classical guitarist, pipe organist, and educator based in Tucson, Arizona. Known for blending innovation with emotional depth, her music transports listeners into rich, multi-layered sonic worlds. With a distinctive voice that combines narrative-driven storytelling, minimalist textures, and inventive instrumental techniques, Sahasra invites audiences to experience music as a journey.

She is currently pursuing studies in Composition and Classical Guitar under the mentorship of Dr. Pamela Decker, Dr. Kay He, and Professor Tom Patterson at the University of Arizona. Throughout her academic career, she has showcased her versatility through solo and ensemble performances, as well as conducting choral ensembles across a range of skill levels. She has arranged and directed repertoire for middle school choirs, serving as a guest conductor and fostering musical growth in emerging musicians.

On classical guitar, Sahasra has performed extensively and participated in masterclasses with the renowned David Russell. She has premiered works by leading contemporary composers, including Olga Amelkina-Vera, and has been an active member of the Tucson Guitar Society Orchestra. As a composer, her original works for guitar orchestra have been performed nationally and internationally, including by the Glendale College Guitar Orchestra and the Essex Classical Guitar Society Orchestra in the United Kingdom. Her acclaimed trilogy *Stars*—featuring *Tracing Orion*, *Constellations*, and *The Sky Remembers*—exemplifies her immersive, story-driven approach to music.

A passionate educator, Sahasra operates a private studio teaching guitar across a wide range of styles and to students of all ages. She provides private composition lessons for K-12 students, emphasizing both the history and craft of music, and offers specialized instruction in counterpoint, focusing on 16th-century techniques. As a mentor and tutor, she cultivates creativity, technical skill, and artistic expression in her students.

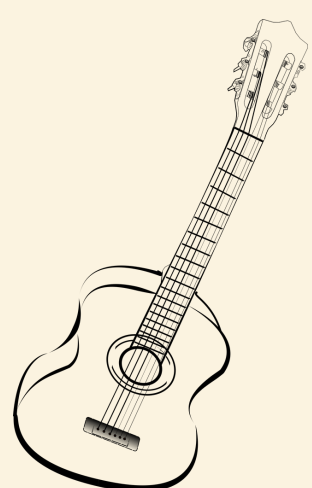
Looking forward, Sahasra continues to expand her compositional horizons through collaborations with visual artists and multimedia projects while writing for guitar orchestras and solo instruments worldwide, establishing herself as a dynamic and visionary voice in contemporary music





Learn New Music in a Quickly with much better memory

Learning guitar pieces works best when you follow a clear, reliable approach. Making fewer mistakes and repeating things correctly helps you learn faster and play with more confidence. This process helps you understand the music more deeply. By looking at a piece from different angles, you'll feel more familiar with it, which leads to cleaner and more secure playing. You can also use this approach to fix difficult passages or to help memorize your music later on. At first, it might feel a little unfamiliar or uncomfortable, but after using it a few times it will start to feel natural. Over time, you'll build a stronger connection with the music and enjoy the learning process even more.

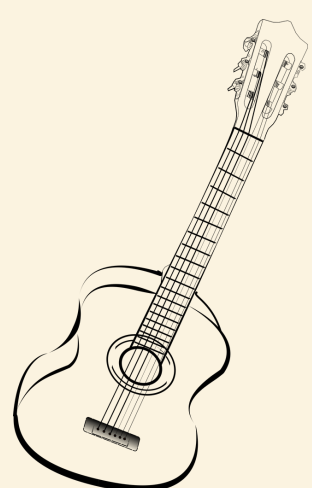




Work in small chunks

Many guitarists try to learn pieces by playing them from beginning to end again and again. This often takes a long time, reinforces mistakes, and doesn't really solve problem spots. A better approach is to practice small sections at a time. These sections might be just one or two measures, or part of a musical phrase.

Tip: Choose sections that sound complete. Try to cross the bar line so the music can resolve naturally. This simple habit will make your practice more efficient and help improve your phrasing and musicality over time.

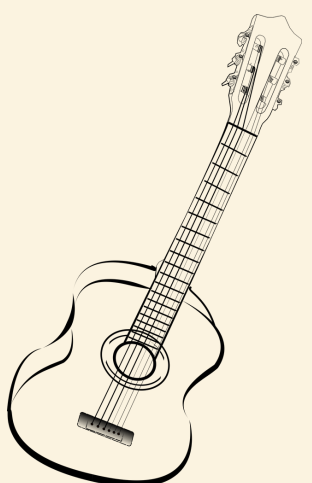


Stage Two



Learn all the notes and markings

For the section you're working on, study every detail in the music. Look at the notes, sharps or flats, and any musical symbols or words. If something is unclear, stop and check it—this clears up confusion and builds confidence. At the start, it can also help to read about the piece's style, title, and composer.



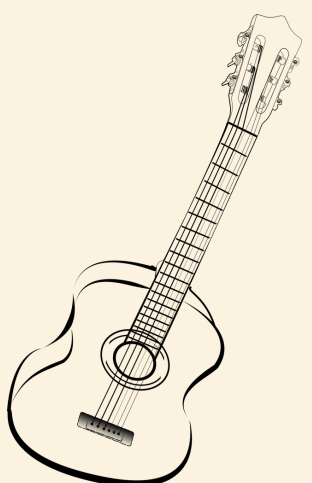
Stage Three



Aloud - Clap & Count the Rhythm

Before worrying about fingerings, focus on mastering the rhythm. This makes practicing the notes much more accurate. If a rhythm is unfamiliar, take the time to figure it out. Guitar music often has multiple rhythms at once—like melody and bass—so practice each separately, then combine them.

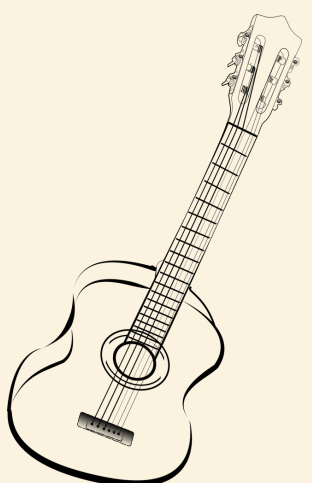
Main note - Skipping this step may slow your progress!





Plan the Phrasing

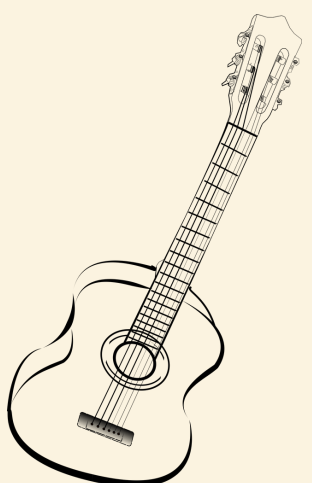
As you clap and count the rhythm, you can start shaping the phrasing—where the music grows, softens, connects, or separates. Without worrying about fingerings or technique, count out loud and imagine the dynamics. Feel which notes stand out and which stay in the background. These choices can always be changed later, but making them early helps the music stick in your memory and highlights technical challenges sooner.





Isolate the right hand

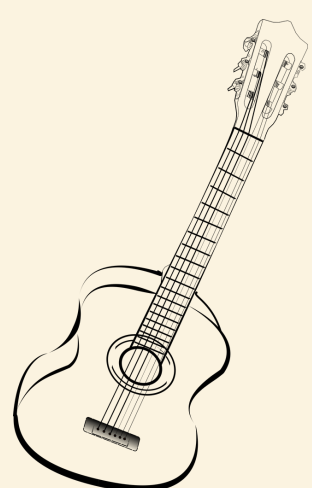
Next, practice the right hand by itself, without the left hand. It won't sound musical, but it helps prevent mistakes and builds accuracy. Use this time to notice or choose right-hand fingerings for every note. Follow the written fingerings if they're provided, or choose your own and write them in pencil. Then play the section slowly in rhythm while counting out loud. This reinforces the rhythm and helps you understand the right-hand patterns. It's also a good moment to check your hand position and overall technique.





Isolate the left hand

Once the right hand is secure, practice the left hand alone while counting out loud. It won't make much sound, since the right hand isn't playing. Pay attention to shifts, slides, and chord shapes, and make sure each note is held for its full value. Move your fingers in strict rhythm and place them carefully on the strings. You may feel tempted to add the right hand—but resist!





Hands together

After working out each hand separately, bring them together. Play very slowly and avoid letting mistakes slip by. Use corrective pauses—stop the rhythm whenever needed to reset. This helps prevent practicing incorrect fingerings, especially in the right hand. The goal is to clearly understand how both hands work together. Keep counting out loud, even if the rhythm pauses.

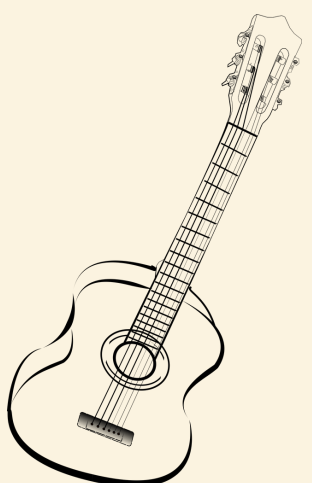


Stage Eight



Hands together in rhythm

Finally, play the small section with both hands together in rhythm. Start slowly, keep fingerings consistent, and continue counting out loud. Aim for zero mistakes. If an error happens, go back to earlier steps and fix it. When you can play cleanly in rhythm, begin to increase the tempo—using a metronome if you like—while maintaining correct fingerings and rhythms.



*Would you like a structured, step by
step plan for playing the guitar*

I can assist

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