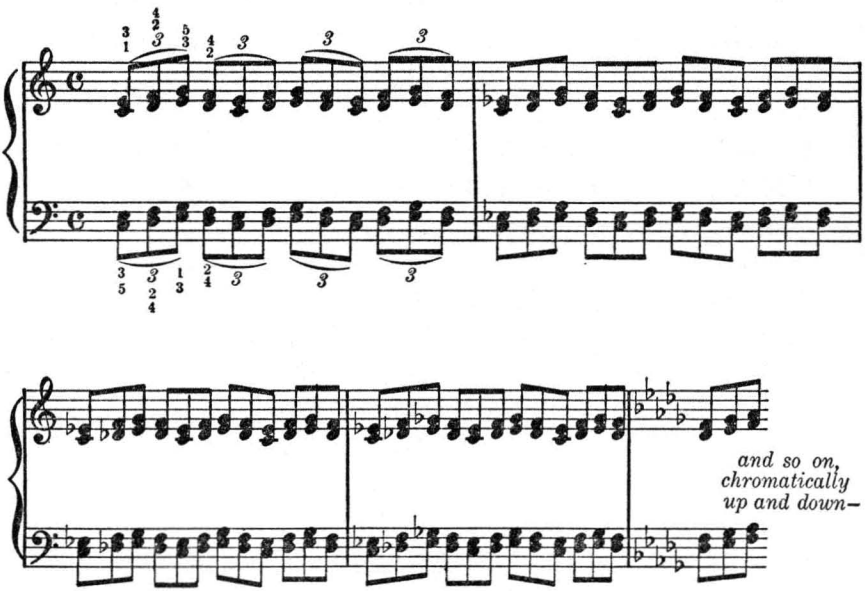
As you increase speed, *think* the fast octaves in a rush (being careful to keep accurate time), and they'll soon be playing in a rush, and your octave technique will be faster than it ever was before. (The double dots at the beginning and end of measures, in this and later exercises, mean that the measures are to be repeated.)

You may remember my mentioning that Alexander Brailowsky believes in letting repertoire practice supply technical practice. Nevertheless, just before his recitals, he does a technical exercise of his own as a warmer-up. Here, with the artist's permission, it is:



I recommend practicing Brailowsky's exercise alternately staccato and legato.

Walter Gieseking once made the following statement: