

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:

The image shows two systems of musical notation for piano technique exercises. The first system consists of two staves (treble and bass clef) with a grand staff brace. The treble staff contains a sequence of octaves with fingering numbers (1-5) and accents above the notes. The bass staff contains a sequence of octaves with fingering numbers (5-3, 2-4, 1-3) and accents below the notes. The second system also consists of two staves with a grand staff brace, showing octaves in a different key signature (two flats) with a dynamic marking of *and so on, chromatically up and down-* written to the right of the notes.

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

Walter Gieseking once made the following statement: