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**Jon Kochavi\*** (jkochav1@swarthmore.edu), Department of Music and Dance, Swarthmore College, 500 College Ave., Swarthmore, PA 19081. *The Fibonacci sequence as metric suspension in Luigi Nono's "Il canto sospeso"*. Preliminary report.

In most Western and non-Western music, there is some degree of beat hierarchy, encapsulated in the metric time signature in the notated score. In his 1956 settings of defiant texts drawn from the final letters written by captured Italian resistance fighters awaiting execution, Luigi Nono eschews this approach, creating a seamless flow of rhythmically sustained and punctuated sounds. Despite the lack of metric regularity, however, the pitch durations (as well as pitches) are entirely compositionally controlled. This talk will explore the technique Nono uses to achieve this metric suspension in the second of these settings. Nono draws upon the Fibonacci sequence to determine pitch durations. Properties of the Fibonacci sequence modulo  $m$ , including the Pisano period and the distribution of residues of the sequence modulo  $m$ , will be discussed in relation to Nono's setting. The expressive effect of this compositional choice resonates both with the ideals of the *resistenza* and the post-war artistic responses to it. (Received September 18, 2016)