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BIRTH TO THREE SYSTEM

PRESCHOOL SPECIAL
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WORKING TOGETHER FOR CHILDREN WITH DISABILITIES

BIRTH through 5 NEWS

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Rhythms and Relationships: Music in the Lives of Children

By Lori A. Custodero, Assistant Professor of Music Education, Teachers College, Columbia University



This article is translated into Spanish on page 2. Ver la versión española de este artículo en la página 2, y todos los artículos a www.birth23.org

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College of Agriculture and Natural Resources

Children are musical beings. Being "musical" involves hearing, seeing, communicating and feeling rhythms and melodies. Children can be soothed by a lullaby, delighted by the visual representation of word rhythms in games like "Pat-a-Cake," invited to sleep by the steady rhythmic motion of a rocking chair or to clap, jump and sway to musical cues. Equally important are the ways in which they make their own music: by singing and using objects as instruments they get their ideas across, gain understanding of concepts such as "cause and effect," and cope with daily challenges. In this article I present my own observations and invite you to do the same, in order to discover how infants and young children interact musically with adults and peers and how they use music to make sense of the world and to express their individual feelings.

In a recent comprehensive volume on child development, *From Neurons to Neighborhoods*, the authors state, "Human relationships... are the building blocks of healthy development" (p. 27). The message is simple and profound: our interactions with children influence them directly and support their social understanding, which reflects their ability to trust and communicate with others. These experiences with adults and important people in the life of a child are also believed to affect the actual structure and function of the brain, since the connections in the brain that have to do with social things are connected to how the brain makes meaning out of things and translates different emotions into different meanings.

The earliest stages of relationship building involve something that resembles an intimate dance between two people—adults and babies communicate through both musical speech and rhythmic movement. Vocal "conversations" between parents or

primary caregivers and the child can be measured in predictable patterns involving the taking of turns. Likewise, adults and infants often "speak" to one another through their bodies—receptive to the inviting sounds from their conversational partners.

Although they might not yet organize sounds into words, infants seem to know our intent by the shapes and patterns of our speech. For example, when we want to excite babies, our phrases tend to move up in pitch; to calm babies, our voices move down. The next time you are with an infant, listen to the song-like sounds she makes in response to your attention. You will notice your own musicality being evoked as you spontaneously begin to sing a favorite lullaby or make up a song just for that moment. Most likely you will talk in a singsong manner with a higher pitched voice, and you will allow time for your young partner's response. Like jazz improvisers, you pick up each other's cues, singing or speaking faster or slower depending upon the feedback you provide each other.

As children grow older, these musical interactions change. Relying on adults to teach them familiar songs, two- to five-year-olds' spontaneous music-making usually occurs when they're with peers, on their own, or with an adult as listener rather than participant. Through observations on the playground and other natural environments where children build community, you may witness a distinct musical culture that does not include adults. The musical content of these peer interactions usually involves short, repetitive phrases, often with sounds associated with actions or objects, such as lip trills that might accompany playing with a car or truck. Common to many regional cultures is the melody often associated with the chant "You ca-an't catch me!"

When children are allowed to initiate activity on their own, they are attentive and creative, often persisting for longer periods of time than may be expected. This is because music challenges us in multiple ways: 1) physiologically, to be attentive with multiple senses at once; 2) expressively, to be responsive to personal and cultural meanings; 3) perceptually, to organize sound in time; and 4) aesthetically, to appreciate beauty and to "make special" everyday moments. Observing the musical activity that is so common throughout childhood, interacting with respect and awe for children's imaginative sense of wonder, and providing resources that support children's own musical activity will lead to acknowledgement of "genius" in the children you serve.



Ritmos y relaciones: la música en la vida de los niños

Por Lori A. Custodero

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Los niños son seres musicales. Ser musical significa oír, ver, comunicar y sentir ritmos y melodías. Los niños se tranquilizan con nanas, se deleitan con juegos cadenciosos de palabras y de gestos, se adormecen al compás de la mecedora, aplauden o se menean al son que escuchan. Igualmente importantes son las formas en que ejecutan su propia música: cantando y utilizando objetos como

Ideas for Musical Nurturing

MOVING

- Let the beat of the music flow naturally through your body.
- Respond to expressive elements like speed, volume and instrumentation.
- Listen for recurring patterns in the music—when the music changes, make your movement change.
- Look for your child's movement responses to the cues in the music—she will begin to anticipate your actions and will initiate her own!

SINGING

- Let the beauty of the melody flow naturally through your voice; hum and sing along with the melodies you hear.
- Sing familiar songs from your childhood and make up new songs.
- Add your own words to the melodies;

use your child's name or some other meaningful person, object, or phrase.

- Combine with gentle massage or movement.
- Listen for your child's responses to your singing—he will vocalize with you, often in tune.

PLAYING

- Let the sound of the music flow naturally through your imagination.
- Use baby's favorite toy such as a doll or blanket to dance the beat and reflect the expressive elements in the music you play or sing.
- When the music is rhythmic, keep the beat or mark the phrases with small, safe musical instruments.
- Watch for your child's responses while you play with music—you will see facial recognition as well as physical imitation of your actions.

instrumentos comunican ideas, avanzan en la adquisición de conceptos tales como causa y efecto, y afrontan retos cotidianos. En este artículo presento mis propias observaciones e invito a mis lectores a hacer lo mismo, a descubrir cómo los infantes y niños tiernos se relacionan musicalmente con los adultos y con sus compañeritos, y cómo se valen de la música para aprender de su entorno y expresar sus sentimientos.

En un detallado volumen sobre el desarrollo del niño, *From Neurons to Neighborhoods* ("De las neuronas a los vecindarios") los autores declaran, "Las relaciones humanas. . . son las piezas que edifican un desarrollo sano" (p. 27). El mensaje es simple y profundo: nuestras interacciones con los niños influyen directamente en ellos, apoyan su comprensión social que refleja su capacidad para confiar en otros y comunicarse. Estas experiencias con adultos y con gente de importancia en la vida de un niño también se cree que afectan la estructura y función del cerebro del niño, dado que las conexiones de neuronas que tienen que ver con la cosa social están vinculadas a cómo el cerebro capta el sentido de las cosas y traduce las distintas emociones en distintos significados.

Las primeras etapas en la creación de relaciones implica algo que se asemeja a una danza de dos personas—la intercomunicación adulto-niño se realiza mediante el lenguaje musical y el movimiento rítmico. Las 'conversaciones' vocales entre los padres o proveedores de cuidado y el niño pueden medirse en patrones predecibles de turnos. De la misma forma, adultos e infantes a menudo se 'hablan' con el cuerpo—sensibles a los sonidos incitantes de sus interlocutores.

Cuando todavía no organiza los sonidos en palabras, el infante parece interpretar nuestra intención por la forma y pauta de nuestra voz. Por ejemplo, con un tono de voz alto lo excitamos, y con un tono de voz bajo lo calmamos. La próxima vez que estén con un infante, escuchen los sonidos como trinos con que les responde. Notarán la evocación de la propia musicalidad de ustedes al comenzar a cantarle una canción de cuna favorita o inventada para la ocasión. Lo más probable es que le hablen como si cantaran, utilizando un tono de voz alto, y que hagan pausas para que el niño responda. Como los improvisadores populares, cada interlocutor reacciona al pie que le da el otro, cantando o hablando con la rapidez o lentitud a que responde.

Según crecen los niños estas interacciones musicales cambian.

Dependiendo de que haya adultos que les enseñen cantos familiares, los niños de 2 a 5 años producen música espontáneamente cuando están con compañeros o con un adulto que sólo escucha, que no participa. Mediante observaciones en el patio de recreo y otros ambientes naturales donde los niños crean comunidad, se puede ser testigo de una cultura musical que no incluye a los adultos. El contenido musical de estas interacciones entre niños generalmente comprende frases cortas repetitivas, a menudo con sonidos asociados a acciones u objetos, como cuando juegan con un carro o un avión. Son típicas las melodías con que juegan a capturar o escaparse.

Cuando a los niños se les permite iniciar actividades por sí mismos, se manifiestan atentos y creativos, con frecuencia durante ratos más largos que lo esperado. Esto es así porque la música los reta de varias formas: 1) fisiológicamente, a estar atentos utilizando simultáneamente varios sentidos; 2) expresivamente, a responder a significados personales y culturales; 3) perceptivamente, a organizar sonidos en el

tiempo; y 4) estéticamente, a apreciar la belleza y hacer especiales los momentos cotidianos. El observar la actividad musical tan común en la niñez, el apreciar y respetar la maravilla que es la imaginación infantil, y el proveer recursos para apoyar esa actividad musical lo lleva a uno a reconocer el genio en los niños que atiende.

Ideas para estimular la actividad musical:

MOVERSE

- Deje usted que el ritmo de la música le fluya naturalmente por el cuerpo
- Responda a elementos como rapidez, volumen, instrumentación
- Note las pautas de repetición en la música—cambie el movimiento cuando cambie la música
- Observe cómo los movimientos del niño responden a la música que los estimula. Cómo llega a iniciar los movimientos antes que usted.

CANTAR

- Deje que la belleza de la melodía fluya naturalmente a través de su voz: tararee y cante sigu-

iendo la melodía que escucha.

- Cante canciones familiares de su propia niñez y componga nuevos cantos.
- Añada sus propias palabras a las melodías: incluya el nombre del niño o el de otra persona, objeto o frase que tenga significación para el niño.
- Combine el canto con masaje o movimiento suave.
- Escuche cómo responde el niño a su canto—él vocalizará con usted, a menudo en verdadera sintonía.

TOCAR

- Deje que el sonido de la música le fluya naturalmente por la imaginación.
- Utilice el juguete favorito del bebé como una muñeca o una frazada para bailar al ritmo que escucha y reflejar los elementos expresivos de la música que usted toca, tararea o canta.
- Cuando la música es rítmica, marque el ritmo o marque las frases con instrumentos músicos pequeños, seguros.
- Observe la reacción del niño cuando usted toca con música – usted verá en su cara el reconocimiento, así como la imitación física de su actos.



Birth to Three System Update

By Linda Goodman

In the past two newsletters I've written about the impending changes to the Birth to Three System. The changes in eligibility began July 1. Since then, the percentage of children referred who are found eligible has decreased from 72% to 65%. Also, each month, six to eight families of children who would have been eligible last year, are offered quarterly follow-along visits to help monitor the children's development and to determine whether a re-evaluation is needed. We will be carefully monitoring the impact of these changes each month, including whether and how often children found not eligible are re-referred and are then found to be eligible later.

The next change looming is monthly fees for families with incomes of \$45,000 or more. We have received many, many ques-

tions since September about this, and I thought I would answer the ones that are asked most frequently:

Why do I have to pay now since I did not have to last year?

The state budget crisis requires that we reduce expenditures and increase revenue. Federal law (the Individuals with Disabilities Education Act) allows states to charge families for most early intervention services, except for child find, initial evaluation, assessment, IFSP development and review, service coordination, and procedural safeguards.

Connecticut has chosen to change the law governing Birth to Three [17a-248g(e) of the Connecticut General Statutes] to require all families to be charged on a sliding scale.

My child receives fewer services each month than my friend, yet we are paying the same amount per month because our incomes are similar.

When faced with a choice of charging families whose children had more significant needs more per month, it seemed fairer to charge all families of similar incomes the same amount. Just as we all pay property taxes based on assessed value of property to support our local schools whether or not we have children enrolled, spreading the cost burden across all families seemed more reasonable.

Our income this year is significantly different from last year. Which figure should we report?

The current year.

If I choose to receive only those services that the law says must be provided at no cost, what will that look like?

Your service coordinator will help you to develop or revise your IFSP (Individualized Family Service Plan), which describes your child's strengths and needs; your family's concerns, priorities, and resources; and your desired outcomes for your child and family. The service coordinator would also help you to find services, but those services would not be provided by, nor paid for by, the Birth to Three System. Reassessment of your child's strengths and needs in all five areas of development would also be available in order to revise or write a new IFSP. Your service coordinator could help you refer your nearly three-year-old child to the school district if you wished and would be able to help schedule a transition conference with the school and attend your Planning and Placement Team meeting.

Preschool Special Education Update

By Maria Synodi

The State Department of Education has been and continues to be involved in a self-assessment of how, as a state, we are doing in delivering special education and related services to our students with disabilities, ages three through twenty-one. Our state self-assessment of special education is an activity that is encouraged by the US Department of Education, Office of Special Education Programs (OSEP). The federal and state emphasis on self-assessment, the ability to look at how we are doing as a state, is largely attributed to a heightened emphasis on accountability. The measure of accountability is directed at ensuring states meet established standards and that children are receiving appropriate special education and related services that lead to positive out-

comes. Positive outcomes include how a child progresses through his/her educational career and ultimately is related to the student's independence, self-sufficiency and productivity in adult life.

Connecticut's self-assessment, called the Continuous Improvement Process (CIP), began approximately two years ago with a group of individuals known as the CIP Team. The CIP Team includes parents, higher education personnel, school district staff, Birth to Three providers, and others, all of whom serve as an advisory group to the State Department of Education and the Birth to Three System. That group along with the two state systems that serve infants, toddlers, children and youth with disabilities work to achieve a number of positive outcomes that have been established for Connecticut Special Education and Birth to Three System.

There are two outcomes that have been specifically established for Preschool Special Education. One outcome is that children and their families have access to appropriate educational services after leaving the Birth to Three System. The State Department of Education is hoping to measure its success by looking at how many children who leave the Birth to Three System at age three receive a free appropriate public education by their third birthday, are placed in an inclusive setting, and spend time with non-disabled peers.

The second outcome for Preschool Special Education is that three and four-year-old children with disabilities are prepared to enter kindergarten at age five. Success towards this outcome is measured by how many five-year-old children with disabilities are in a regular education kindergarten at age five, how many children are in inclusive settings and how schools address children's behavioral issues, namely that suspensions or expulsions of children, ages three through five, no longer occur.

The State Department of Education has finalized the data and has written the Annual Report: Connecticut's Continuous Improvement 2003. This

Save the Date

April 22, 2004 for the 11th Annual "Together We Will" Conference at the Cromwell Radisson.

The theme is "Embrace the Use of Technology to Meet the Needs of All Young Children." For parents and early childhood professionals. Stipends are available for parents. Request a brochure or more information from Jennifer Sharpe at SERC: (860) 632-1485, ext. 268.

document is available on the State Department of Education's website. Individuals wishing to obtain a copy can visit the website at www.state.ct.us/sde/ or call (860) 807-2054.

State ICC Welcomes New Parent Members

By Lolli Ross, Acting Chair, CT State Interagency Coordinating Council

With so many important issues facing the Connecticut Birth to Three System, it is nice to know that all the parent seats are filled on our ICC. We are grateful for our ICC parents who embrace these leadership roles in order to make a difference for their own families and the many families who will follow them.

Parents who serve on the State ICC have children through the age of twelve who are currently or have received services through the Connecticut Birth to Three System. They bring a rich variety of experiences to share.

I would like to introduce the newest parent members of our ICC:

Maria Engborg of Wilton

- Mother of four, ages 7 through 16 years old
- Past Activities: Parent to Parent of Lower Fairfield coordinator; chair of the Lower Fairfield LICC, PTA special education service representative
- Present Activities: Padres Abriendo

Puertas of Lower Fairfield coordinator, early intervention associate

• **Quote:** *For me the ICC is a group that can bring about systems change. I like the idea of having all the other important agencies collaborating to make the Birth to Three System better. I would like to see transition for our families to the public school be better.*

Mary Mansour-Frost of Deep River

- Mother of one, age 6 1/2 months
- **Past Activities:** social worker, lawyer (pursuing disability law)
- **Present activities:** Middlesex LICC member
- **Quote:** *Our daughter has done amazing things in her short life! She has*

changed our lives and the path that I wish to follow. I want to be involved on the ICC to learn about the issues that impact her and other children, and to use the skills I have to advocate for her and other children and their families.

Melvette Hill of Danbury

- Mother of four, ages 3 1/2 to 14 years old
- **Past Activities:** Vice Chair and Chairperson Headstart Policy Council, CACD (Community Action Center Danbury) Board
- **Present Activities:** PTO; Birth to Three Mentor Regional co-coordinator, LICC Co-Chair, Early Childhood Task Force and Danbury School

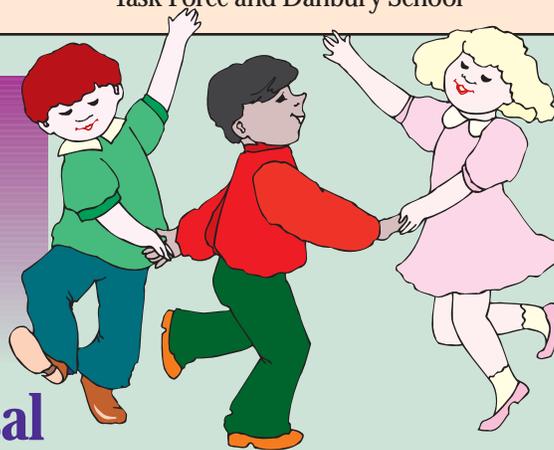
Readiness Council.

• **Quote:** *Being a mother of four, with three out of the four children having development delays, ignited a passion in me to help people at different levels with different needs. I believe that great things begin in the hearts of parents and I am so blessed to have these opportunities to learn and share in the experience with other parents and their families.*

Come and meet these parents and other appointed Council members who are working to advise and assist the Birth to Three System. Upcoming meeting dates are February 4, April 12 and June 14 at Infoline in Rocky Hill in the 4th floor conference room.

“SNIPPETS”

The Parent Perspective



Music: A Universal Language

By Barbara Baker

Music has been and will always be a universal part of our lives. Through listening, dancing or playing an instrument, music affects each of us. While I was pregnant with my first child, I worked as a preschool music teacher. I sang and played guitar throughout my pregnancy! When my son Skyler was born, my husband and I sang lullabies to him every night. During the day I would sometimes put on a CD, and I would sing to him and bounce him to the rhythm of the music or I would put him in the baby swing and put on a soft children's lullaby tape.

All seemed to be going well with Skyler's development except for the lack of speech. At 18 months, he communicated only a few words to us. He did not seem interested in imitating motions to

songs that I would sing to him, such as the 'Itsy Bitsy Spider' or 'Twinkle, Twinkle Little Star.' Our pediatrician at the time did not seem alarmed. When Skyler was 20 months old his sister Sarah was born and we moved from New York to Connecticut. His speech was not developing and it was more challenging to get his attention. Our new pediatrician saw the red flags and hooked us up with Birth to Three.

Through Birth to Three Skyler got the services he needed. Speech therapy, occupational therapy and bi-weekly playgroups helped Skyler with his social, speech and sensory integration needs. Meanwhile, at home I used music every way I could. Skyler loved the Disney sing-along videotapes. He not only listened and watched them; he got up and danced or moved to the rhythm of the songs. He became very animated and imitated the motions and movements of the characters. When we

traveled by car, I would put on a variety of children's music, especially traditional folk songs and nursery rhymes set to song. At night I would sing 'Twinkle Twinkle Little Star' and pause to have him fill in the word at the end of each sentence. We did this every night until he could sing the whole song! Skyler was finally diagnosed when he was three and a half with a language disorder, called dyspraxia. Currently he is in second grade and is talking and singing his heart out. He does continue to have speech therapy and we continue with our own music therapy!

The Provider Perspective

Music and Learning: A Duet

Adapted by Marlene Cavagnuolo from "Getting in Tune – The Magic of Music in Child Care," Zero to Three, 2002.

Music is all around you. Have you ever listened to rain dropping, the hum of traffic, people talking? These everyday sounds are the heart of music, full of rhythms, beats and melodies. You can help children use their listening skills and creativity to

discover the musical sounds around them.

Do you know what the best musical instrument is? YOU! You can make wonderful music by using your voice, clapping your hands, stomping your feet. Discover what sounds the children in your care enjoy. There is something special about music that makes learning about the world around us easier.

Music provides:

- repetition that reinforces learning;
- a rhythmic beat that helps coordination;
- patterns that help in anticipating what comes next;
- melodies that capture our attention and hearts in enjoyment;
- words that are the building blocks of language and literacy.

Music supports many developing skills. It can:

- build relationships, communicate feelings and provide comfort;
- help older toddlers share, make friends and feel comfortable in a group setting;
- foster language development through stories, rhyming and rhythm;

- launch creativity by allowing children to fill in missing words, discover new sounds or make up songs;
- develop fine and large muscles through finger-plays, dancing or playing instruments.

Everyone has a part to play. Just as music is a joy for children of all ages, children with all levels of ability enjoy it. There



is a part for everyone, from simply listening to sounds and feeling vibrations to actively participating with dancing, instruments and props. Here are some ways all of your children can play a role:

- Assist children who need help with hand movements or dancing.
- Provide objects or instruments that are best suited for a child's strengths—a kazoo provides a range of sounds without difficult hand movements; a drum lets a child in a wheel chair keep the beat with others who are marching.
- Allow children with hearing difficulties to feel the beat and rhythm,

explore instruments and imitate the motions of others—such as clapping or stomping.

- Add movement and expression or props and books, to help convey musical themes.
- Provide verbal directions for children with visual difficulties. Allow them to explore and use instruments or have the entire group close their eyes and open their ears and imaginations to a special musical story.

Make music a part of your program. Where does music fit into your program? Everywhere! It is easy to add a song, dance or musical beat to everyday activities and routines. . . and what a difference it makes! Children are on the go—don't worry if they won't sit still! They can listen as they move. Try these ideas:

- Use a special welcome song to ease the transition from home to school.
- Bridge home and center by inviting parents to share music from their family or culture.
- Signal when it is time for a transition by tapping out a drumbeat or using a particular song.
- Calm fussy and overtired little ones with a soothing melody.
- Teach and practice new skills with a song.
- Have fun! Let children see and capture the enjoyment of music.

Selected Internet Music Resources

The websites listed here are not endorsed or warranted in any way by the University of Connecticut Cooperative Extension System or by the collaborators of this newsletter. As with all information obtained from any source, websites should be used with caution. There is no control over the posting of incorrect material on the Internet. Be aware that not all websites list their information sources. Do not accept information as "fact" just because it appears on a website.

www.zerotothree.org: Website for the national advocacy group for young children and their families and caregivers. Information about the September 2002 journal issue devoted to music plus brochures available in Spanish and English.

<http://www.nap.org>: Website for the National Academy Press where readers can find the complete text of *From Neurons to Neighborhoods*.

<http://www.menc.org>: Website for The National Association for Music Education. Search here for articles and information about the Early Childhood Music Special Research Interest Group plus links to other important sites con-

cerning research and practice in early childhood music.

<http://www.musica.uci.edu/>: Website for both a comprehensive bibliographic database containing scientific research on music as related to behavior, the brain and allied fields and issues of *MuSICA Research Notes*, a newsletter that provides reports and critical analysis of research on music and behavior.

<http://www.amc-music.com/>: Website of the American Music Conference. Readers may be especially interested in the *Music and the Brain* link.

<http://www.musictherapy.org/>: Website of the American Music

Therapy Association. Of relevance to this topic is the Music Therapy for Younger Children link, found through the Music Therapy with Special Populations heading.

<http://www.isme.org>: Website of the International Society for Music Education. Providing an international perspective, the information on the Early Childhood Commission may be of special interest.

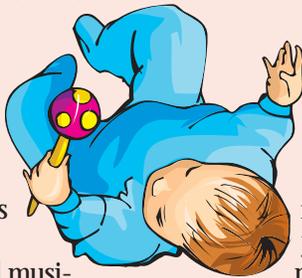
<http://ericps.ed.uiuc.edu/ece/ed2link.html>: Website featuring links to Elementary and Early Childhood Educational Resources on the Internet. These include governmental research groups as well as significant organizations like the National Association for the Education of Young Children and Zero-to-Three.

Music Videos

Baby Mozart: Visual and Musical Experiences to Stimulate and Delight Your Baby. The Baby Einstein Company, 2000. Duration: 30 minutes. This popular video combines Mozart, sound effects, and musical scales with images of toys and real-world objects. For children ages one month to three years.

Baby Bach: Visual and Musical Experiences to Stimulate and Delight Your Baby, is the second video in the series.

Baby Music School: Classical. The Baby School Company, 2000. Duration: 30 minutes. This video presents images of animals accompanied by short pieces by Mozart, Saint-Saens, and others. The creators selected the images with our current knowledge of infant visual development in mind: images are highly contrasted and moderately paced. Each instrument is played without accompaniment allowing babies to hear specific timbres. For children between six months and four years.



Soundmakers

Baby Bach Touch and Play Pipes. The Baby Einstein Company. This wonderful toy is shaped like a set of organ pipes. Each pipe is a different color and lights up when pressed. Bach sounds when a button on the toy's front is pressed. This toy encourages musical improvisation. For babies nine months and up.

Baby Tap-A-Tune Piano. Little Tykes. This tiny, colorful piano is perfect for infants. The keyboard has four keys that form a major chord. The entire instrument will encourage tactile exploration, and is practically indestructible. For ages six months to three years.

Basic Beat Chiquita Shakers. Basic Beat. These shakers are likely to delight young and mature performers. Lightweight and egg-shaped, the brightly colored shakers produce vibrant but delicate sounds. For babies and toddlers with supervision only.

Mozart Magic Drum. Embryonics. Although this instrument is recommended for older infants and toddlers, younger babies will love to play with it. In the drum's center, clear plastic sandwiches loose colorful beads that act to produce wave or rain sounds when the body is tipped. For ages one year and up.

Babies Make Music! Kit. REMO Percussion. This kit contains a drum with accompanying wrist bell, music stick, scarf, maracas, mallets, and a book designed to suit the needs of very young performers. The instruments in this baby kit are high quality, especially the drum. For babies and toddlers with supervision only.

Baby's Wind Chime [kick toy]. Tiny Love. Manufacturers designed this toy with attention to infant motor skill and sensory development. Babies will produce a delicate mix of sounds as they kick this colorful three-sound chime. This toy may be hung on any crib. For babies up to 10 months.

Lollipop Drum. REMO Percussion. This fun drum is shaped and colored like a lollipop and is available in three sizes. The sound quality is excellent and the instrument is light and easy to carry. For children 18 months and up.

Solid Drum. Plan Toys. This drum is one of the best of its kind. The drum's wood and rubber composition makes it easy to hold and to carry, and it gives babies and toddlers a chance to explore rhythm while producing beautiful sounds. The Oval Xylophone is another excellent option from Plan Toys. For

BIRTH through 5 NEWS

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children two years and up.

Seek and Peek Turtle Activity Toy.

Manhattan Toy. A delightful toy that allows babies to explore different sounds, including rattles and crinkle noises. Made out of a textured fabric, the colorful turtle has six activity pockets that foster exploratory behaviors in the auditory, sensory and visual domains. For babies between 6 and 24 months.

My First Drum.

Wonderworld. This wooden drum is perfect for young performers: light, two-sided and easy to hold and to play. Children can create sounds similar to those of real drums, with or without the accompanying mallets. For toddlers.



Lamaze Stacking Rings. Lamaze Baby Toys. These stacking rings are quite a hit. The four rings and the post are made of washable colorful fabric adorned with contrasting graphic designs. Each soft ring contains a hidden sound for babies to explore that is easy for them to produce. For babies 6 months and up.

Additional music resources are on the birth to three website (www.birth23.org).

Training Calendar

For Providers and Families



Home Visiting: Supporting Families through Coaching: An Advanced Workshop

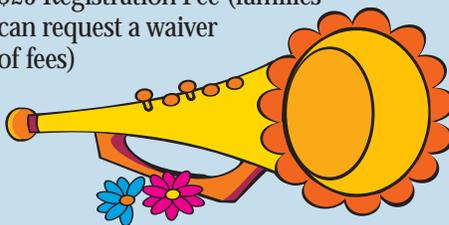
January 8, 2004 9:00 AM to 3:30 PM
Radisson, Cromwell
\$30 Registration Fee (families can request a waiver of fees)

Assessing Three to Five-Year-Olds with Special Needs

January 14, 2004 9:00 AM to 3:30 PM
Marriott, Rocky Hill
\$30 Registration Fee (families can request a waiver of fees)

Autism and Pervasive Developmental Disorders: An Overview of Diagnosis, Assessment, and Treatment of Young Children

January 22, 2004 9:00 AM to 3:30 PM
Radisson, Cromwell
\$25 Registration Fee (families can request a waiver of fees)



Understanding the Emotional Health of Young Children: Relationships, Resiliency, and Readiness

February 25, 2004 9:00 AM to 3:30 PM
Marriott, Rocky Hill
\$20 Registration Fee (families can request a waiver of fees)

Strategies for Responding to Cultural and Linguistic Diversity in Early Childhood

March 9 & 10, 2004 9:00 AM to 3:30 PM
Hilton Gardens, Windsor
\$50 Registration Fee (families can request a waiver of fees)

For registration information on any of the above, contact Jennifer Sharpe at (860) 632-1485 X268 or visit the SERC website: www.ctserc.org.

Orientation to the Connecticut Birth to Three System

January 12, 2004 8:45 AM to 12:00 noon
ACES, Hamden
No Registration Fee
To register for the orientation session, contact Kathy Granata at (860) 418-6146.

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The feature article is translated into Spanish on page 2.

Ver la versión española del artículo primero en la página 2.

Todos los artículos son disponibles en español a www.birth23.org.

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