

Haveli Sangeet as a medium of Vaishnava Bhakti within the Pushtimarg Sect

Rohit Kumar

Research Scholar

Department of Performing and Fine Arts
Central University of Punjab, Bathinda, Punjab

Email ID: rohitgautam201296@gmail.com

Orcid: <https://orcid.org/0009-0005-7117-5566>



Abstract

Haveli Sangeet represents a unique and profound tradition of devotional music within the Vaishnava Pushtimarg sect, where music functions not merely as an art form but as a medium of divine service (seva) and spiritual experience. Rooted in temple rituals dedicated to Lord Krishna, particularly in Nathdwara and Braj regions, this tradition integrates poetry, music, and devotion into a unified aesthetic expression. This study aims to analyse Haveli Sangeet as a medium of Vaishnava Bhakti within the Pushtimarg sect by explaining its historical evolution and elucidating the temporal framework for musical performances within daily rituals and their devotional significance. The research employs a qualitative methodology using recorded videos from YouTube channels such as Pushtivrund, Pushti Pad, and Pushti Kirtan, as well as the textual and interpretive analysis of secondary sources. It argues that Haveli Sangeet plays a crucial role in embodying Bhakti philosophy through music, facilitating emotional and spiritual connection between devotee and deity. Ultimately, Haveli Sangeet emerges as a vital cultural and spiritual heritage that continues to sustain the devotional ethos of Vaishnavism.

Keywords: Music, Haveli sangeet, Vaisnava Bhakti, Pushtimarg Sect

Research Objectives:

- To understand its historical evolution and cultural significance.
- To study the role of Haveli Sangeet as a medium of *Vaishnava Bhakti*.
- To analyse its musical and devotional structure within the Pushtimarg tradition.

Methodology:

This study employs a qualitative research methodology, including analytical and interpretative approaches, focusing on documented videos and textual analysis of the existing literature on *Haveli Sangeet*, *Bhakti* traditions, and temple music practices.

Introduction:

Since the Vedic period, music and its origin have been associated with divine forces and deities. Indian thinkers, sages, and seers, through years of penance and spiritual practice, experienced the sound and movement of music and described its origin and development as a manifestation of *Nada Brahma* (the cosmic sound). *Sharngadeva* also elaborates on the concept of *Nada Brahma* in his work, the *Sangita Ratnakara*. This primordial sound has been identified by our music scholars as the sacred syllable *Om (Omkar)*. “From ‘Om’ originated creation and sound (*nada*); from *nada* emerged musical notes (*svara*), and from *svara* developed music. Therefore, through the worship of *Nada, Brahma, Vishnu, and Mahesh (Shiva)* are all revered. Therefore, from the Vedic period onward, there has been a close and inseparable relationship between music and *Bhakti* in human life. The melodic recitation of hymns in the *Rigveda, Samaveda, and Yajurveda* clearly demonstrates that elements such as melody (*raga*), rhythm (*tala*), and poetry (*kavya*) have been integral to the worship of the divine since ancient times. The word *Bhakti* is derived from the Sanskrit root ‘*bhaj*’, which means ‘to serve’. True devotion is understood as the worship of one’s chosen deity with detachment from worldly attachments (Sharma 2). Among all forms of *bhakti*, *shravan* (listening) and *kirtan* (singing) are placed foremost, highlighting their special importance in devotional practice. The *Bhagavad Gita* also regards *kirtan* as one of the most effective means of devotion. In the modern period, the form of *Bhakti* music that we encounter today has largely been preserved and transmitted through *kirtans* composed by various saints. Thus, music has played a crucial role in expressing devotion to the divine.

Haveli Sangeet and the Pushtimarg sect:

North Indian classical music survived in two forms of patronage: royal courts and temples. In temples, it served as a medium of worship. *Pushtimarg*, a branch of *Vaishnavism* centred on the worship of Lord Krishna through the path of divine grace (*Pushti*), i.e., *kripa marg*. In this branch of devotion, the devotee expects that god’s grace is always on him or her, and God must reside in his/her heart. Philosophically, it is based on *Shuddhadvaita* (pure non-dualism), which emphasises a loving and intimate relationship between the devotee and the divine. *Pushtimarg* Sect (*sampradaya*) or *Vallabha Sampradaya* was founded in A.D. 1494 by *Vallabhacharya* (Gaston 23). All the temples of the *Vallabha* sect are called ‘*haveli*’, where Lord Krishna is worshipped in a domestic, intimate manner, with music integral to daily worship. The music played in *havelis* is known as *haveli sangeet* or *Pushtimarg bhakti sangeet* (Gaston 24). Traditionally, the term *haveli* was not used for *Pushtimargeey sangeet*; it was first coined by Thakur Jaideva Singh in the 1960s (India). *Haveli sangeet* is very similar to *Dhrupad* singing, but the difference is that *Dhrupads* were sung for both, i.e. in the name of kings of royal courts and in the name of Gods, whereas the *padas* of *haveli sangeet*, called *Vishnupada*, were meant only for the worship of lord *Vishnu*. In *Vishnupada*, the melodiousness of the composition is enhanced by ‘*Bol*’ ang, whereas the *Dhrupad* style follows the performing *layakari*, such as *dugun, tigun, and aad-kuaad*. Singers of *Dhrupad* are called *kalawant*, and singers of *Vishnupada* are called *kirtaniyas* (Sharma).

Unlike ascetic traditions, *Pushtimarg* promotes a householder form of devotion, where daily life itself becomes a medium of worship. A key feature of this tradition is *seva*, in which Krishna, often in his Bal Swaroop, is treated as a living child and served through a structured system known as *ashtayam seva*, dividing the day into eight ritual segments. This approach transforms devotion into an experiential and emotionally rich practice, deeply rooted in *Bhakti* ideology. *Haveli Sangeet* emerged within this devotional framework as the musical expression of Pushtimarg worship. Music in this tradition is not intended for performance but is offered as *seva*, forming an integral part of daily rituals. *Seva* and *Bhakti* are two essential ingredients in the Pushtimarg sect. These are interwoven with each other; neither can exist without the other. The development of Haveli sangeet is closely associated with the *Bhakti* movement and the contributions of the *Ashtachap* poets. The *Ashtachap* poets were a group of eight eminent poet-devotees founded by Vallabhacharya's son, Vitthalnath (Gusainji). Vitthalnath Nath Ji founded this *Ashtachap* in *Vikram Samvat 1602*, i.e., 1545, for divine service to Lord Krishna's child form (Bal Swaroop), and he made this group by his four best disciples, *Govindswami*, *Chheetswami*, *Chaturbhuj Swami*, *Nand Das* and his father's four best disciples, *Kumbhandas*, *Surdas*, *Shri Krishandas*, *Parmanand Das* (Sharma 55). These poets composed devotional lyrics primarily in *Braj Bhasha*, vividly portraying the *leela* (divine play) of Krishna, especially his childhood (*Bal Swaroop*) and pastoral life in Braj. Their compositions are central to *Haveli Sangeet*, as they are sung as *kirtans* during daily temple rituals (*ashtayam seva*).

Divine Service: In the *Pushtimarg* sect, they follow "*krishna Seva sada karyah*" (Krishna's divine service should be done always) (Gaston). There are two types of divine service: the first is '*Mansi*', and the second is '*krityatmika*'. '*Maansi*' *seva* is done by a devotee when he or she completely devotes himself/herself to meditation in the name of God, and '*krityatmika*' *seva* is done by a devotee in a practical form. *Krityatmika* *seva* is also performed in two ways: first, '*Nitya* *seva* or *Ashtayam* *seva*', and second, '*varshotsav* *seva*'.

***Nitya* *seva* or *Ashtayam*:** This *seva* is divided into eight quarters of the day, and it is followed daily in the same way to worship Lord Krishna. Each quarter has a specific name: *Mangla*, *Shringaar*, *Gwaal*, *Rajbhog*, *Utthapan*, *Bhog*, *Sandhya Aarti*, and *Shayan*.

1. *Mangla Seva*:

It is the first and one of the most significant rituals of the day, performed in the early morning from 5 am to 7 am to awaken Krishna, especially in his child form (*Bal Swaroop*). During this ritual, the temple doors are opened for the first holi sight (*darshan*), and the deity is gently awakened from sleep in a calm and devotional atmosphere by blowing a conch shell (*Shankh*). The presentation of the deity is simple and unadorned, reflecting the natural state of awakening. Soft and serene *Haveli Sangeet* is performed without rhythm instruments using appropriate morning ragas such as *Bhairav*, *Lalit*, *Ramkali*, *Vibhas*, etc. The overall purpose of *Mangla Seva* is not merely ritualistic but deeply emotional, as devotees participate in the intimate act of awakening the divine, marking the beginning of the daily cycle of worship. Here is an example of a *pada* sung in the raga *Lalit* for *Mangla* *seva*.

"Kab dekhoge meri or naagarnand Kishore binati karat bhayi bhor"

*Hum chitav tum chitvat naahi mere karam kathor,
Janam Janam ki daasi tihaari taapar itno jor,
Soordas prabhu tumhaare rom par vaare Kanchan khor” (Das).*

2. **Shringar:**

Shringar seva is the ritual in which Krishna is lovingly adorned and prepared after the initial awakening. The time period of this *seva* is from 7 am to 8 am. During this *seva*, the lord Krishna, worshipped as Bal Swaroop, is bathed, dressed in elegant garments, and adorned with ornaments, flowers, and fragrances, according to the season and occasion. This act of adornment reflects the devotee’s emotion of care and devotion, treating Krishna as a living, cherished presence. In this ritual, *padas* in appropriate ragas such as *Bilawal*, *Deshkar*, *Todi*, and *Dhanashri* are performed to enhance the aesthetic and devotional atmosphere. The music expresses joy, beauty, and reverence, complementing the deity's visual splendour. *Shringar Seva* thus symbolises not only external decoration but also the inner offering of love and devotion by the devotee. Here is an example of a *pada* sung in the raga *Bilawal* for *Shringar seva*.

*“Aaj ati shobhit hai Nandla,
Kor kesari dhoti pehre aur uparna laal,
Chandan ang lagay saawaro, aru rajat ban maal,
Ati anuraag bhari Braj banita, bal-bal daas Gopal” (Kirtan)*

3. **Gwaal Seva:**

This *seva* represents the mid-morning ritual from 9 am to 10 am in which Krishna, in his child form, is symbolically sent out to graze cows with his companions. During this *seva*, the deity is offered light refreshments, and the atmosphere reflects Krishna’s playful and pastoral life. *Haveli Sangeet* is performed with suitable *kirtans* that depict his childhood activities and *gwal leela*, creating a lively yet devotional mood. This ritual emphasises simplicity, affection, and the intimate bond between the devotee and the divine. Ragas used for this service are *Bilawal*, *Ramkali*, *Sarang*, *Asavari*, etc. Here is an example of one of the *pada* sung in the raga *Sarang* for *Gwaal Seva*.

*“Neeki kheli Gopal ki gaiy,
Kooken det gwal sab thade, yah ju diwari neeki gaiya,
Nandadik dekhat hain thade, yah ju pahuni ki paiya,
Baras dyous laun kusai kulahal, naacho gaavo karo badhaiya,
Dhauri dhenu singari Mohan, badare vrishabh singare,
Parmanand Prabhu Rai Damodar, godhan ke rakhvare” (Kirtan).*

4. **Raj Bhog Seva:**

This is one of the most elaborate and significant rituals of the day, from 10 am to 12 pm, in which Krishna is offered a grand midday meal. During this *seva*, the deity is richly adorned and presented in royal splendour, symbolising Krishna as a divine king. A wide variety of food

items (*bhog*) is ceremonially offered, reflecting abundance and devotion. The atmosphere is festive and majestic, and *haveli sangeet* is performed with appropriate ragas and *kirtans* that enhance the grandeur of the occasion. After the offering, the temple doors are closed for a short period, symbolising the deity partaking of the meal and resting. *Raj Bhog Seva* thus represents both nourishment and reverence, expressing the devotee's love and devotion in its most opulent form. Ragas used for this *seva* are *Sarang*, *Asavari*, *Dhanashri*, etc. Here is an example of a *pada* sung for *Raj Bhog Seva* in Raga *Brindavani Sarang*.

*“Bhojan Karat Vinodso hari
Kar kar kor mukharvind mein det Yashoda Moudson
Madhu meva pakvan mithayi
Dhoodh dhyo vrat odason
Paramanand Prabhu Bhojan Karat hai bhog lagyon sankhodkason”* (Kirtan)

5. *Utthapan Seva*:

This *Seva* marks the ritual of gently awakening Krishna from his afternoon rest from 3.30 pm to 4:30 pm. Performed after the *Raj Bhog* and a period of repose, this *seva* reopens the temple doors for *darshan*, symbolising the beginning of the deity's activities for the latter part of the day. The presentation of the deity is calm and refreshing, and *Haveli Sangeet* is rendered in suitable afternoon ragas such as *Sarang* and *Nat*, with soft *kirtans* that reflect a serene, affectionate mood. This ritual emphasises care and attentiveness, as devotees lovingly “wake” the divine and continue the cycle of daily worship. Here is an example of *pada* sung in the raga *Nat* for *Utthapan Seva*.

*“Subal Shridama ko sakhanso Arjun shankh bajaiye,
Ghar jaiveki bhai hai biriyaan Shrigirdhar Lal jagaiye,
Thaur thaur te madhuri dhuni baaje, madhur madhur swar gaiye,
Kunj sadan jaage Nand Nandan, mudit beera phal laiye”* (Pushtivrund).

6. *Bhog Seva*:

After *Utthapan* is the light offering made to Krishna after he is gently awakened from his afternoon rest. The time period of this *seva* is 5 pm onwards. This *seva* reflects care and attentiveness, as the deity is refreshed and offered simple food items appropriate to the time of day. The atmosphere remains calm and devotional, with soft *Haveli Sangeet* and brief *kirtans* enhancing the mood. This ritual symbolises the continuation of loving service and maintains the intimate bond between the devotee and Krishna. Ragas used for this *seva* are like *Gauri*, *Dhanashri*, *Nat*, etc. Here is an example of a *pada* sung in raga *Kanhara* for *Bhog Seva*.

*“Sen bhog laayi bhar thaari
Dhoodh bhaat aur kadhi badiki parosat hai Jasomati mahataari
Sen Bhog laayi bhar thaari”* (Rasmadhurya)

7. *Sandhya Aarti:*

It is the evening ritual performed at dusk to worship Krishna with light (*deep*) and devotion. It is performed at 6:30 pm onwards. During this *seva*, lamps are waved before the deity while devotional hymns and *Haveli Sangeet* are rendered in the evening ragas *Poorvi*, *Kalyan*, *Kanhara*, *Adana*, *Nat*, *Gauri*, and *Sorath*, creating a serene and reverential atmosphere. The ritual marks the transition from day to night, expressing gratitude and devotion, and inviting a sense of spiritual calm among devotees. Here is an example of *pada* sung in raga *Poorvi* for this *seva*.

“Kadamb chadh Kanha bulaavat gaiyaan
Mohan Murali Ko Shabd Sunat hi Jahan Tahan te uth dhaiyan
Kadamb Chadh Kanha bulavat gaiyaan” (Pushtivrund).

8. *Shayan Seva:*

It is the final ritual of the day, performed at 8 pm onwards, in which Krishna is lovingly prepared for rest. During this *seva*, the deity is dressed in simple night attire and symbolically put to sleep, reflecting care and intimacy in devotion. Soft and soothing *Haveli Sangeet*, along with gentle *kirtans*, is performed to create a peaceful atmosphere. This ritual marks the conclusion of the daily cycle of worship, expressing the devotee's affection and dedication in serving the divine. Ragas performed during this *seva* are *Kanhara*, *Yaman*, *Naiki*, *Bihag*, *Bihagara*, *Kedar*, etc. Here is an example of *pada* sung in the raga *Kedar* for *Shayan Seva*.

“Paodhe Shayam Janani Gun Gavati
Kaun punya tap te mai paayo aiso sundar bal
Harki harki ke deti suran sur suman ki mala
Paodhe shayam Janani gun gavati” (Bhakti)

9. *Varshotsav Seva:*

Varshotsav refers to special annual celebrations dedicated to Krishna, observed with elaborate rituals, decorations, and devotional music. On such occasions, *Haveli Sangeet* is performed alongside festive *kirtans* and seasonal ragas based on the six seasons: *Basant*, *Grishm*, *Paavas*, *Sharad*, *Hemant*, *Shishir* (Spring, Summer, Monsoon, Autumn, Early Winter, Winter), etc., to create an atmosphere of joy and devotion. Important festivals celebrated as part of this tradition include *Janmashtami*, marking the birth of Krishna; *Radhashthami*, marking the birth of Radha; *Annakut*, symbolising the offering of food to Krishna after *Govardhan Puja*; *Holi*, associated with Krishna's playful divine acts; and *Sharad Purnima*, celebrating the *raas leela*. These festivals deepen devotees' devotional connection to the divine through music, ritual, and celebration.

Ragas and Talas of *Haveli Sangeet*:

In the *Pushtimarg bhakti* tradition, the significance of ragas lies in their role as a powerful medium for expressing devotion and enhancing the experience of *seva* offered to Krishna. Ragas are not chosen arbitrarily; they are carefully aligned with specific times of the day, seasons, and ritual contexts within the *ashtayam seva* system, thereby creating an appropriate emotional and spiritual atmosphere (*bhava*). For instance, serene morning ragas evoke a sense of tranquillity during *Mangla*, while more expressive ragas are used in evening rituals. This time-bound, mood-oriented use of raga ensures that the music resonates with the daily life and divine play (*leela*) of Krishna. In this way, ragas become more than a musical framework; they transform into a means of devotional communication, enabling the devotee to connect emotionally with the deity. Thus, in *Haveli Sangeet* within the *Pushtimarg sect*, ragas function as an essential bridge between musical aesthetics and spiritual experience. These are a few of the ragas which are used for divine *seva* in *Pushtimargiya Bhakti Tradition*, *Dev Gandhar*, *Ramkali*, *Bhairav*, *Malkauns*, *Bilawal*, *Lalit*, *Sooha*, *Todi*, *Asavari*, *Dhanashri*, *Sarang*, *Nat*, *Poorvi*, *Gauri*, *Jait Shree*, *Khamaj*, *Sorath*, *Yaman*, *Kalyan*, *Kanhara*, *Naayaki*, *Hameer*, *Kedar*, *Adana*, *Maaru*, *Maalav*, *Basant*, *Malhar*, *Kaafi*, *Jai Jai Wanti*, *Raaysa*, *Bihag* (Sharma 105). There are several other ragas as well, such as *Shri*, *Pancham*, *Shat*, *Shankara Bharan*, *Karnatak*, *Bihagara*, *Paraj*, *Jangala*, and *Jhinjhoti*, which are employed according to time, season, and devotional context. Thus, the use of ragas in this tradition reflects a refined synthesis of musical aesthetics and devotional purpose, in which music becomes a sacred medium for divine experience.

Similarly, Ragas in *Haveli Sangeet*, as well as *tala*, play a vital yet supportive role, complementing the devotional expression offered to Krishna. The talas used in this tradition are generally derived from the Dhrupad system, emphasising dignity, balance, and clarity rather than complexity. Common talas used in *Haveli Sangeet* include *Chautal*, *Dhamar*, *Sooltal*, *Tevra*, *Ektal*, *Jhaptal*, etc. These talas are primarily rendered on the *pakhawaj*, maintaining a steady, meditative rhythmic flow. The emphasis remains on supporting the lyrical content and *bhava*, rather than showcasing rhythmic virtuosity. Thus, in *Haveli Sangeet*, *tala* functions as a subtle yet essential framework, ensuring that music remains aligned with the devotional and ritualistic nature of the tradition.

Musical Instruments of *Haveli Sangeet*:

In *Haveli Sangeet* tradition, musical instruments are used in a simple yet devotional manner to support singing (*kirtan*) and enhance the ritual atmosphere. A Conch shell (*Shankh*) is blown before the first service, i.e., *Mangla seva*, and during *Mangla seva*, *tanpura* is played only. After *Mangla seva*, all the other *sevas* are accompanied by various instruments, amongst them, the primary instruments are *Pakhawaj* and *Tanpura*, which provide a deep and steady rhythmic accompaniment suited to temple music. Melodic support is often provided by the Harmonium, while the Tanpura maintains a continuous drone, establishing the raga's tonal base. In addition, simple rhythmic instruments such as *Manjira* and *Jhanjh* are commonly used during *kirtan* to create a devotional, participatory environment. These instruments collectively support vocal

music, ensuring the focus remains on devotion and bhava rather than on technical complexity. According to the literature, '*Shat Ritu Vaarta*' written by *Chaturbhuj Das*, provides a list of 36 instruments used in divine service these are; *Veena, Pakhawaj, Murali, Amrit Kundali, Jal Tarang, Madan Bheri, Dhaunsa, Dundubhi, Nisaan, Nagaada, Shankh, Ghanta, Muhchhang, Singi, Khanjari, Taal, Shat Taal, Manjeera, Mahuvari, Dhaari, Dhol, Dhap, Dim Dim, Jhaanjh, Mridang, Gidgid, Pinaak, Ravab, Jantr, Shehnai, Shri Mandal, Sarangi, Dhudhaari, Kartal, Turahi And Kinnari* (Sharma 134). Over time, regional variations and changing musical practices have also led to the inclusion of additional instruments, reflecting the tradition's dynamic and living nature. In addition to these instruments, the tradition of divine *seva* encompasses a wide and evolving range of musical instruments that contribute to its rich sonic texture. Thus, the instrumental dimension of *Haveli Sangeet* continues to expand while remaining rooted in its primary objective of offering music as *seva* to the divine.

Discussion:

The analysis of *Haveli Sangeet* reveals that it functions as a multidimensional medium of devotion, integrating music, poetry, and ritual practice. Unlike other forms of devotional music, it maintains a strict connection with temple rituals, ensuring that music remains an integral part of worship. The emphasis on emotional expression (*bhava*) over technical complexity aligns with the core principles of *Bhakti*, which prioritise devotion over intellectual or artistic achievement. This highlights the role of music as a spiritual practice rather than mere performance. At the same time, the tradition faces significant challenges in the modern era. The decline in patronage, lack of awareness among younger generations, and the growing influence of popular music have contributed to its diminishing presence. Scholars have noted that *Haveli Sangeet* is gradually losing practitioners and requires active efforts to revive it. Despite these challenges, the tradition continues to hold cultural and spiritual significance. Its integration of music and devotion provides a unique framework for understanding the role of art in religious practice.

Conclusion:

Haveli Sangeet stands as a profound example of how music can function as a medium of spiritual expression within the *Vaishnava Bhakti* tradition. Rooted in the *Pushtimarg* philosophy, it transforms music into an act of devotion, where each note and composition serves as an offering to the divine. The study demonstrates that *Haveli Sangeet* is not only a musical tradition but also a cultural and spiritual heritage that embodies the principles of *Bhakti*. Its emphasis on emotional expression, ritual integration, and devotional intent distinguishes it from other forms of music. However, the survival of this tradition depends on renewed scholarly attention, institutional support, and cultural awareness. Reviving interest in *Haveli Sangeet* is essential for preserving its rich legacy and ensuring its continued relevance in contemporary society.

Works Cited

- Beck, Guy L. *Visnava Temple Music in Vrindaban: The Radhavallabh Songbook*. Missouri: Blazing Sapphire Press, 2011.
- Bhakti, Gopala. *Paodhe Syam Janani Gun Gavati Shayan Ka Pad Pt Jasraj*. 03 November 2014. Online. 14 April 2026. <https://youtu.be/qYJwGpn0p04?si=WV-cCKWCFZ-9tAnJ>.
- Das, Vallabh Kirtan. राग ललित। शीतकाल मंगला पद. 07 January 22. Online. 11 April 2026. <https://youtu.be/OoFUahBSBnw?si=9Vlb0kP70nosqihG>.
- Gaston, Anne-Marie. *Krishna's Musicians*. Daryaganj, New Delhi: Manohar, 2023.
- India, Times of. "Padmabhushan Pt Gokulotsav Maharaj: Haveli sangeet is a pure form of classical music." 10 August 2018. English. [Padmabhushan Pt Gokulotsav Maharaj: Haveli sangeet is a pure form of classical music | Events Movie News - Times of India](https://timesofindia.com/Padmabhushan-Pt-Gokulotsav-Maharaj-Haveli-sangeet-is-a-pure-form-of-classical-music/).
- Kirtan, Pushti. *Pushtimarg Kirtan Shitkal Bhojan ko pad हरि भोजन करत विनोदसो Nitya Pad Rajbhog Ke Pad*. 10 January 2022. Online. 13 April 2026. <https://youtu.be/kTTjT30BGqg?si=9CcS64IQYRyBPIZc>.
- Pushtimarg Kirtan Shrigar Ke Pad Nitya Ke Pad उष्णकाल शृंगार कीर्तन आज अति शोभित हे #PushtiKirtan*. 29 April 2022. Online (Audio-Visual). 13 April 2026. <https://youtu.be/nEtetP8OGas?si=1EMjgO8qyCDotPOA>.
- Pushtimarg Kirtan गायखिलावे के पद Niki Kheli Gopal Gaay khilave ke pad Govardhan Leela Pushti Kirtan*. 18 October 2021. Online(audio-visual). 13 April 2026. <https://youtu.be/ZCwKR6ZX50A?si=JAF6Zm5INMe2IyGx>.
- Pushtivrund. संध्या आरती | *Sandhya Aarti* | कदंबचढ कान्ह बुलावत गैयां. 28 January 2022. Online. 13 April 2026. <https://youtu.be/gu3FeOzQXOA?si=JZhpnIgoMKtA4Irl>.
- सुबल श्रीदामा कह्यो सखनसो | *Pushtimargiya Haveli Sangeet* | Aao Kirtan Sikhe | *Utthapan Ke Pad*. 22 March 2022. Online. 13 April 2026. <https://youtu.be/BRmGt4qNOrE?si=hZPS8xbFbs0EskNu>.
- Rasmadhurya, Rasesh Shah- Haveli Sangeet. *Shitkaal Nityapad I Sen Bhog Layi Bhar Thari I Pushtimarg Kirtan I Haveli Sangeet*. 14 November 2021. Online. 14 April 2026. <https://youtu.be/WbBtv2RI7UM?si=2co3aY0a7pEvPTOn>.
- Sharma, Sathyabhan. *पुष्टिमार्गीय मंदिरों की संगीत परम्परा, हवेली संगीत*. राधा पब्लिकेशन, 2010.
- Sontakke, Chaitra. "Propagating and preserving Havēlī Music through the internet - A study." *Nad Nartan* 12.01 (2024).