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Sajjan Raj Vaidya became one of Nepal's most widely listened-to contemporary singers without following the traditional route into the music industry.

There was no long apprenticeship inside film playback music, no dependency on a major label and no need to reshape his songs around the expectations of radio programmers.

Instead, there were digital releases, YouTube, streaming platforms, a diaspora audience and songs intimate enough to feel like private letters.

His rise says as much about how Nepali music changed in the 2010s as it does about one singer.

Music inside the family

Vaidya grew up in Kathmandu in a family where music was part of everyday life.

He has credited his mother with teaching him to sing, his father with exposing him to different kinds of music and his brother with encouraging him to evolve as a musician.

Those influences created an unusually broad listening world: Nepali singers alongside international pop, rock and acoustic music.

The mixture would later become visible in his own work.

A parallel life in technology

One of the most interesting parts of Vaidya's biography is that music did not initially replace a conventional profession.

He trained and worked in technology, building a career as a software professional while continuing to write and record songs.

This dual life became common among a new generation of Nepali creators abroad and at home.

The internet allowed artists to publish work without waiting for a traditional gatekeeper. A musician could hold a full-time job, release a song independently and discover an audience before deciding whether music could become something larger.

Vaidya's career grew inside that possibility.

From Aaja Matra to Hawaijahaj

He began releasing original music in the mid-2010s. Early songs established the basic qualities that would later define his sound: restrained production, emotionally direct writing and melodies designed to sit close to the listener.

Hawaijahaj became an important breakthrough.

Its imagery of distance and movement resonated strongly with young Nepalis whose lives were increasingly shaped by migration.

That is one reason Vaidya's songs travelled so effectively through the diaspora. The music often occupies the emotional space between home and elsewhere.

Chitthi Bhitra and the intimacy of language

Chitthi Bhitra strengthened that connection.

The title itself—“inside the letter”—captures a feature of Vaidya’s songwriting. Many songs feel addressed to one person rather than broadcast to a crowd.

That intimacy distinguishes him from singers whose music depends on vocal power or spectacle.

Vaidya’s voice often sounds conversational. The emotional effect comes from proximity.

In headphones, the songs can feel almost private.

A new relationship with Nepali pop

For years, a large share of mainstream Nepali popular music moved through albums, radio stations, television programmes and film soundtracks.

Digital platforms changed the economics and the geography.

An independent artist could release directly to audiences in Kathmandu, Pokhara, Sydney, Dallas, Dubai and London at the same time.

For Nepalis abroad, this created a continuous cultural connection that earlier generations experienced less immediately.

Vaidya became one of the artists who benefited most clearly from that shift.

Love songs with a changing social world

Much of Vaidya's catalogue is associated with love, longing and heartbreak. But some of his work has also intersected with changing social conversations in Nepal.

The video for *Hataarindai, Bataasindai* drew attention for representing a same-sex love story at a time when such narratives remained rare in mainstream Nepali music videos.

The decision mattered because pop culture often normalises social change before institutions fully absorb it.

A love story shown without apology can carry its own argument.

The power of independent control

Digital independence gives artists freedom, but it also gives them responsibility.

There is no large label to absorb every failed release, organise promotion or shape a long-term career. The artist becomes part musician, part producer and part media company.

Vaidya's success reflects an ability to manage that expanded role.

His visual identity, release strategy and live performances developed alongside the songs themselves.

This is increasingly how modern music careers work, especially in smaller language markets.

From the screen to the stage

Online success eventually has to survive contact with a live audience.

Vaidya's concerts helped confirm that digital listeners were willing to become ticket buyers.

This is particularly important for Nepali artists because the diaspora creates a touring circuit far larger than Nepal's domestic population alone would suggest.

A singer can now build a genuinely international career while performing largely in Nepali.

That possibility would have been difficult to imagine in the same form a generation earlier.

Why the songs work

Vaidya's music is technically modern but emotionally traditional in one important sense.

It takes ordinary feelings seriously.

Love, separation, regret, anticipation and memory are not new subjects. The difference lies in voice and context.

He writes them for a generation living with smartphones, migration, long-distance relationships and constant digital contact.

The letter has become a message notification, but the longing inside it remains familiar.

Nepali music without borders

Sajjan Raj Vaidya's career illustrates how the idea of a "Nepali music industry" has changed.

It is no longer confined to studios and audiences inside Nepal.

An artist may live abroad, collaborate remotely, release globally and perform for diaspora crowds while remaining culturally rooted in Nepali language.

This does not make the music less Nepali.

It reveals how Nepali identity itself has become more geographically distributed.

Vaidya did not invent that reality. He became one of its clearest soundtracks.

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