

Trevor Daniel Bio

Trevor Daniel inhabits his songs like a method actor. He recalls exactly where he was, what he saw, and how he felt as he replays each moment and memory with a vivid level of lyrical detail, projecting a first-person perspective and immersing his entire being within smoked-out alternative pop soundscapes boosted by trap grit. Through the haze, the Houston, TX multiplatinum singer, songwriter, and producer forges an unbreakable bond with listeners. Amassing north of 2 billion streams and receiving acclaim from *Rolling Stone*, *The FADER*, *HYPEBEAST*, and more, he welcomes audiences deeper into his world on a series of 2021 singles and his forthcoming debut for Alamo/RCA Records.

“When I’m making music, I really try to get into the headspace of where I was,” he affirms. “If it’s inspired by a friend, I’ll try to place myself in that mindset. Actors will really dive into a character for a role. This is similar. Once I’m there, it’s about delivering everything with emotion. I’m honing in on the writing and creating different moods in terms of production. When you listen to it, I hope you can see a movie in your head.”

As a kid, his family bounced around from Baton Rouge to Fort Worth before eventually settling in Houston. Surrounded by music, mom sang in church, while dad encouraged Trevor to play drums. He went from “*constantly beating the shit out of the drum set*” to rapping over an EDM mix by DJ Icey. Following his parents’ divorce, he discovered GarageBand on his stepmother’s computer and started to write and record music of his own D.I.Y. in the closet of his childhood bedroom. In between a stint at community college, he uploaded “Fool” online during 2016, stirred up buzz, and landed management. After enduring evac in the wake of Hurricane Harvey, he pursued music full force. Registering millions of streams on each subsequent drop, he maintained his momentum with a steady stream of independent singles, including “Youth,” “Pretend,” “With You,” and “Mirror.”

In 2018, he caught the attention of Internet Money Founder and super producer Taz Taylor [XXXTentacion, Juice WRLD]. Together, they cooked up “Falling,” along with producers KCsupreme and Charlie Handsome. The track took the internet and the culture by storm, generating 1.1 billion Spotify streams, going triple-platinum, and cracking the Top 20 of the *Billboard* Hot 100. During 2020, he dropped his full-length debut, *Nicotine*, and immediately incited tastemaker praise. *OnesToWatch* raved, “*his signature sound ultimately bears the album’s magic*,” and *Teen Vogue* observed, “*His music explores the depths of romantic relations with the drama and conflict in the plot of any rom-com, all drawn from his own young wisdom*.” Meanwhile, *Rolling Stone* christened him “*a truly modern star*.”

On its heels, he teamed up with Selena Gomez for “Past Life,” generating hundreds of millions of streams in the process. Along the way, he also contributed to the *Spongebob* Soundtrack and performed at *Lollapalooza*, *Outside Lands*, *Firefly Festival*, and more. Collaborations followed with everyone from Ty Dolla \$ign, Bebe Rexha, Becky G and Tainy to Zara Larsson, Travis Barker, and Don Diablo before he served up “Fingers Crossed” with Julia Michaels in 2021.

He kicks off his next chapter with the single “Alone.” Produced by Futuristics [Justin Bieber, Blink-182], airy guitar entangles with glitchy 808s as his hypnotic cadence coasts over the ethereal beat. He reups and recharges the hook from Alice DeeJay’s nineties dance floor classic “Better Off Alone” with a 21st century twist as he sings, “*Yeah, I think I’m better off alone*.”

“I’ve always been into EDM,” he says. “I kept listening to ‘*Better Off Alone*’, and I wanted to flip it. I was doubting myself a lot with all of the COVID-19 shit and not really having any sense of what was actually

happening. Plus, I had just broken up with my girlfriend at the time. In my mind, I was like, *'I don't have to deal with you anymore. I am better off alone'.*"

On the other end of the spectrum, he alternates between nimble rhymes and a manic chorus on "Dadada," giving way to a clap-laden crescendo punctuated by one last shredding guitar solo.

"On the verses, I'm just talking shit," he smiles. "I can't write serious material all of the time. So, I had a good time with this and made fun of myself a little bit. It felt really free."

In the end, Trevor invites the same level of immersion he gives.

"I just want people to feel connected and like they have something to comfort them from my music when they're down and also when they're up," he leaves off. "Overall, it's about that general connection."