**TAYLA PARX OFFICIAL BIO**

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True self-help starts with self-care, and self-care does wonders for creativity. By gently caring for herself first, Tayla Parx blossoms as an artist. As a result, the GRAMMY® Award-nominated singer, songwriter, performer, and disruptor empowers, enlightens, and emboldens audiences. Since 2017, she has transcended expectations, conventions, and boundaries, generating tens of millions of streams with each project and earning recognition from critics, peers, and fans all the way up to First Lady Michelle Obama.

Following her breakout *TaylaMade* mixtape and the success of her smash “Runaway” [feat. Khalid] (29 million streams), she made a statement on her 2019 debut album, *We Need To Talk*. Powered by anthems such as “I Want You” (6.3 million Spotify streams), “Me vs. Us” (1.3 million Spotify streams), and “Rebound” [feat. Joey Bada$$] (1.2 million Spotify streams), it incited critical applause from *Rolling Stone* who observed, *“The new album, like Parx’s best hits, is playful and conversational, blending pop, R&B and traces of rap*.*”* As her profile rose, she served up an unforgettable live show night after night on tour with the likes of Lizzo and Anderson .Paak.

Concurrently, she established herself as a history-making force behind-the-scenes with a discography streamed over 1 billion times and counting. Christened a 2019 “Hitmaker” by *Billboard*, Tayla notably emerged as *“the first female songwriter to log three simultaneous Top 10 entries on The Hot 100 since 2014”* for penning Ariana Grande’s “7 Rings” and “thank u, next” and Panic! At The Disco’s “High Hopes.” Tayla’s GRAMMY® Award-nominated catalog also comprises Janelle Monáe’s *Dirty Computer*, Christina Aguilera’s “Like I Do” [feat. GoldLink], The Internet’s “Ego Death,” and *Hairspray*.

Along the way, she worked on Tayla. Rather than let a breakup break her, she took action. By doing so, she strengthened herself and her art as evidenced on her second full-length album, *Coping Mechanisms* [Atlantic Records].

“*Coping Mechanisms* come into play once your defense mechanisms fail,” she explains. “There’s a difference. Defense mechanisms are passive. They are embedded in you at a very young age, and you can’t open this box until you’re older and understand who you are. Your body, mind, and heart passively react to avoid being hurt. The defenses typically fail. Once life happens, you only have your coping mechanisms. You have to make sure they’re as strong as possible, and you’re aware of them. Coping mechanisms are what you actively do in order to provide yourself with the stability and mental capability to get through anything life throws your way—whether it’s heartbreak or your job. They are actions you take to better yourself.”

Among those actions, Tayla embraced gardening. In addition to cacti and succulents, she grew herbs, fruits, and vegetables. She also dove into her library, re-reading Malcolm Gladwell’s *The Tipping Point*, Robert Greene’s *Mastery*, and Gary Chapman’s *The Five Love Languages*. Additionally, she redefined the concept of a songwriting camp by hosting her first *Burnout Session* in Brooklyn. This immersive creative retreat brought together powerhouses such as Ali Tamposi and Tommy Brown to not only write, but also practice tai chi and yoga and experience sound baths and color therapy. These coping mechanisms informed the process behind her new music.

“All of these different forms of self-care were so important to the music,” she admits. “The main topic of the album is finding yourself again. On each project, you can hear me discover myself at different ages. On *TaylaMade*, I was in my early twenties. Now, I’m in my mid-twenties. This is the journey I’m going through now and how I coped with the story I told on *We Need to Talk*. Life is just different. I was able to calm down a little bit. You will hear another side of me. I’m blunt, and I’m getting real. There are downsides and upsides to loving somebody like me. These days, I’m more responsible when it comes to my heart. The music is more honest, because I’m allowing nothing to come in between me and my truth.”

She paved the way for the album with the disco-infused flames of “Dance Alone.” Right out of the gate, it generated 1.2 million Spotify streams and attracted widespread tastemaker praise. *Variety* posited, *“[it] has perhaps the defining chorus of 2020*,*”* and *Insider* went so far as to crown it among, *“The 18 best LGBQ love songs of all time*.*”* Not to mention, it even graced Michelle Obama’s #BlackGirlMagic Spotify playlist.

On its heels, the single “Residue” illuminates her evolution. Over creaky acoustic guitar, her intimate delivery squeaks out raw emotion just above a whisper. It culminates on a sticky and soaring refrain, *“No matter what I do, you’re stuck to me like glue. You leave your residue*.*”*

“It’s one of those moments when you try to get somebody off your brain or heart,” she goes on. “You’re confessing, *‘I’m trying to get rid of you*,*”* which is another one of my unhealthy coping mechanisms. In certain cases, you’re being avoidant and acting like it was never there versus finding solutions to the problem head-on.”

On the other end of the spectrum, “Fixer Upper” marks another moment of growth. “It came after I ended up meeting my next love,” she says. “I recognized the need to get over some situations, be patient, and understand there are some bandages necessary to fix me up.”

In the end, Tayla gives everyone the tools to flourish on *Coping Mechanisms*.

“I’m ever-changing,” she leaves off. “I’m unwilling to let my creative side die—ever. I’m a businesswoman, I’m a brand, and I’m a human. I’m working on being a better one all the time too. I’m going to allow myself to continue to evolve. My message is, *‘It’s okay to not be okay sometimes.’* It’s also okay to be better than okay other times. Be nice to yourself. Go through those growing pains, because they enable you to become who you’re meant to be.”