

Content Analysis of Music Videos on the @Eunike.Tanzil Instagram Account's Reels in the "Hum Me a Melody" Series

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Article Details	ABSTRACT
Article History Received July 20, 2025 Revised July 8, 2026 Accepted July 7, 2026	This study aims to examine the process of creating musical content and packaging it for the series "Hum Me a Melody." This study employed a qualitative approach, with data collection methods including interviews, observation, documentation, and literature review. The data analysis techniques used in this study were data reduction, data presentation, and conclusion. The data was tested for validity through source and technique triangulation. The first finding of the study concerns the content creation process, in which Eunike Tanzil went through the following stages of video and music creation: 1.) Preparation, 2.) Incubation 3.) Illumination 4.) Verification. The points above describe the stages from the emergence of an idea through the problem and solution to <i>finalization</i>. After that, the researcher moved on to a discussion of content packaging, which is divided into three aspects: 1) Visual, 2) Entertainment, and 3) Education. Overall, content packaging addresses the content itself.
Keywords A Melody within Me The Creative Process Content Packaging	
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1. INTRODUCTION

As technology advances, most people use smartphones to access various forms of media. Nearly every aspect of human life today is inseparable from the use of and dependence on technological devices (Morissan in Meisyaroh, 2013). According to Pusparisa, Y. (2020), in Retalia, R., Soesilo, T. D., & Irawan, S. (2022), technology serves as a tool in the modern era for quickly solving problems. According to Marx, as cited by Muhamad Ngafifi (2014), technology is highly beneficial for meeting people's daily needs in today's world. This was clearly evident during the COVID-19 pandemic, when everyone was required to quarantine, leading to all work being done from home—a practice then known as "Work From Home." As a result of the coronavirus pandemic, significant changes occurred in various aspects of human and societal life, particularly in education. People were asked to stay at home and work from home to prevent the spread of COVID-19. (Kristiandri, D., Dewi, V. E., Sarjoko, M., Winarko, J., & Suwahyono, A., 2021) The quarantine period also sparked a surge in creativity among content creators as they optimized digital platforms to produce and distribute innovative content. Fundamentally, social media serves as a means of online interaction that allows individuals to build social relationships by exchanging information, news, and visual content with other users (Taprial & Kanwar, 2012).

The interaction between musicians and their audience fosters a space for communication that is both positive and productive. Amid a wide variety of platform options, Instagram has emerged as a social media

platform with a massive user base. Through its photo- and video-sharing features, this platform is widely used by artists, content creators, and even writers as a medium to express their identities and share their work with the public (Arifah & Anggapuspa, 2023). According to Atmoko in Rini Damayanti (2018), Instagram catalyzes creativity and inspires its users. This is supported by the availability of various editing features that transform visual content into more aesthetically pleasing, artistic, and high-quality content. The use of Instagram today is increasingly adaptive and transformative in many ways, including the development and dissemination of music content (Giardana, T. G., & Mubarak, M. H., 2025). For example, a popular content creator in the music-themed space today is Eunike Tanzil. One of her most engaging pieces is “*Hum Me a Melody*,” in which she invites people on the street to create random melodies by humming; these random melodies are then arranged into beautiful, majestic orchestral music. In music, the term “arrangement” relates to one aspect of musical composition: the adaptation of instruments, which involves transposing the instruments originally specified by the composer to different instruments. (Suwahyono, A., Sarjoko, M., Kristiandri, D., Winarko, J., & Dewi, V. E., 2023)

Today’s musicians are expected to be self-reliant in optimizing digital platforms to produce their work and carry out other musical activities. The use of popular media such as YouTube and Instagram has become a crucial strategy for artists to build an audience base and independently shape an ecosystem of music enthusiasts (Ratnasari, D., 2021)

The following are studies or papers related to this research: a study by Deyva Aliefya Putri Sanjaya (2023), which examines creativity in creating a jingle and outlines the stages involved in producing the Gypsum Indoboard jingle—from preparation to verification. The second study was conducted by Dava Athallah Riefsyah (2023), in which the researcher discussed the film music production process and highlighted the VSTs, tools, and DAWs used. Both of these studies share a common focus on the creative process. The third study was conducted by Olaf Shyantica Wisanggeni, Carolus Boromeus Mulyatno, and Rian Anton (2024), and the journal article discusses research on the Instagram content of @Jenniferrodelia in 2018. The fourth study was conducted by Fransiska Regina Felin and Riski Damastuti (2022); it aimed to understand the characteristics of posts on the Instagram account @menantea.toko to build follower engagement and to determine the extent of *engagement* achieved by @menantea.toko. The fifth study was conducted by Qilan Umara Ridwan (2019) to examine how the @indomusikgram account uses Instagram for its music community, analyzed through *cyber community* theory.

This study focuses on the visual aspects of the content. Visual material is content that relies on aesthetic aspects and image composition to convey a message to the audience (Haidar & Martadi, 2021). Visuals in video content are all elements viewers can see that contribute to conveying the message, atmosphere, or aesthetics of the video.

2. METHOD

Methodologically, research is understood as a scientific procedure systematically designed to collect data in order to achieve predetermined objectives and benefits (Nasution, A. F. 2023). In a broad sense, research methodology is understood as a series of intellectual procedures organized in a detailed and methodical manner. This approach is taken to achieve specific objectives, both to enrich the body of theoretical knowledge and to provide practical, applied solutions (Husnullail, M., & Jailani, M. S., 2024). A qualitative approach was chosen for this study to gain a deep understanding of the specific phenomenon or context under investigation. Through descriptive and interpretive perspectives, this study seeks to comprehensively analyze the existing reality (Niam, M. F., Rumahlewang, E., Umiyati, H., Dewi, N. P. S., Atiningsih, S., Haryati, T., ... & Wajdi, F. (2024). According to Sugiyono (2022:23), the primary objectives of qualitative research are to understand a phenomenon in depth, explore it in detail, and explain the phenomena that occur. The researchers formulated the objectives of this study to ensure systematic data collection, alignment with existing theories, and the ability to assess the research's validity.

To ensure validity, the researcher conducted structured interviews with the informants, yielding descriptive data. In an interview, two people engage in a conversation to gain knowledge about one another, an event, an organization, feelings, motivations, demands, concerns, and so on (Moleong, 2007, p. 186).

The documentation study consisted of data collected by the author through personal observation of videos posted on the Instagram account @eunike.tanzil and written responses from informants via Google Forms. According to Putro, R. A. (2023), in research, documentation plays a crucial role as an instrument that supports data validity. This archiving is conducted to ensure the availability of information for future review and to minimize the risk of losing research data. According to Rohidi (2011: 194), researchers typically employ documentation-based data collection techniques to obtain information. The literature review used in this study is based on the book by Sabri, I., & Yanuartuti, S. (2023), **Theory of Creativity & Creativity Education**. This book discusses the theoretical concepts of the creative process, making it highly relevant for use as a literature review.

To analyze the collected data, the researcher applied three main steps: data reduction, data presentation, and conclusion. Data reduction is defined as a systematic effort to select and focus attention on simplifying and transforming raw data. This process involves transforming information derived from field notes to make it more abstract and easier to understand (Rijali, A. 2018). In qualitative research, the concept equivalent to validity and reliability testing is known as data validation. This step is crucial to ensure that the findings have a high degree of reliability (Rahardjo, M. 2010). Furthermore, to ensure data validity, researchers utilize source triangulation and methodological triangulation.

3. RESULT

Based on the results of the research and discussion obtained through interviews and observations regarding “EUNIKE.TANZIL’S MUSIC CONTENT IN *THE ‘HUM ME A MELODY’* SERIES,” primary and secondary data were generated. In this Results and Discussion section, the author will discuss the process of creating music videos and the presentation of the “*Hum Me a Melody*” content. In this regard, the author will delve deeper into the subject by linking the field data to the theories used in this study. The study identifies two indicators: the content creation process and content packaging. Therefore, this chapter describes the content creation and packaging process for the “*Hum Me a Melody*” series on the Instagram account @Eunike.Tanzil.

The Creation Process of the “*Hum Me a Melody*” Series

Creating music video content on social media follows a specific process. There are, of course, various stages: from the generation of an idea through its development to the emergence of a problem, its solution, and finally the verification stage. The same applies to the “*Hum Me a Melody*” content. Eunike Tanzil has her own unique process for this creation, from preparation through to verification. In this study, the author applies Wallas’s theory, as cited in Sabri, I., & Yanuartuti, S. (2023:39), to analyze the process of video and music creation. This theory identifies four key aspects for a detailed examination of the stages Eunike Tanzil went through: (1) Preparation, (2) Incubation, (3) Illumination, and (4) Verification.

a. Preparation

The preparation phase includes brainstorming, research, and content planning. Eunike Tanzil was inspired to create “*Hum Me a Melody*” after moving to Los Angeles in 2023 to pursue a career as a *film composer*. When she had no projects, she came across Instagram content featuring impromptu street interviews, which sparked the idea for a musical version. She developed the concept by asking strangers to *hum melodies* and then orchestrating the results into a piece of music. However, the initial process faced many challenges, particularly with visuals, music, and editing.

b. Incubation

After identifying an idea through research and observation, Eunike Tanzil entered the incubation phase, during which the idea she had developed began to face challenges. Despite her background as a composer, producer, and arranger, Eunike had no prior experience in video production. She encountered technical challenges such as camera angles, editing, and the importance of visuals and resolution quality in her content. In addition, she realized the importance of consistent content publication to maintain audience interest. To address this, Eunike decided to study the filming process intensively for 4 days a week.

c. Illumination

The illumination stage in the creative process is the phase in which inspiration arises suddenly from the maturation of ideas developed during the incubation stage. In the literature on creative psychology, this moment is often called an “aha moment,” in which an initially vague idea becomes increasingly clear and concrete. In the context of creating the “*Hum Me a Melody*” content, this stage marks the beginning of realizing the idea through a comprehensive content production process encompassing both visual and musical aspects.

After a four-day “incubation” period during which she taught herself basic *filming* techniques, Eunike Tanzil successfully identified and addressed several technical challenges, including camera angle selection, lighting, and video editing. Using simple equipment—a cell phone and a tripod—she filmed each piece of content from three different angles to create visually engaging variety. The editing process was carried out using the CapCut app, which subsequently became an integral part of the resulting content’s aesthetic.

On the musical side, the production process is divided into three main stages: composition, arrangement, and orchestration.

The composition began with the transcription of melodies based on the collaborators' spontaneous *humming*. These melodies were developed in Logic Pro, with attention to their originality, melodic phrasing, and connection to the emotional mood intended to be conveyed.



Figure 1. Composition in the series with Two Set Violin
(Source: Rafi Ansi)

Arrangement is the process of organizing melody, harmony, and rhythm into a more complex composition. In this stage, Eunike applies various techniques such as *broken chords*, *counter-melodies*, and chord progressions common in popular music, while maintaining musical cohesion between the song's sections. The arrangement also involves the placement of dynamic elements, such as key modulations and variations in the formal structure (A–B–C sections).

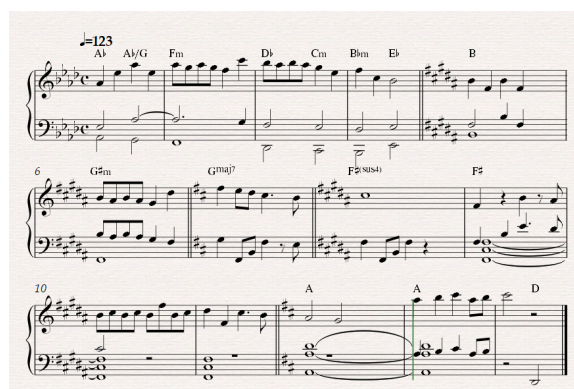


Figure 2. Arrangement for Two Violins
(Source: Rafi Ansi)

Orchestration is the final stage in music production, during which each melodic and harmonic part is specifically assigned to an orchestral instrument. Eunike assigns roles to instruments based on their sonic characteristics—for example, the flute carries light melodies, the horn adds texture and harmony, and the string section creates musical depth. She also incorporates percussion and effect instruments, such as the glockenspiel and sparkle, to add tonal color.

Figure 3. Arrangement for Two Violins
(Source: Rafi Ansi)

Both episodes analyzed—namely, the collaborations with Carles Pereira and the group TwoSet Violin—demonstrate Eunike’s consistency in applying the principles of structured orchestration, emphasizing balance among voices, polyphonic textures, and dynamics that support musical expression. The selection of instruments and orchestral writing techniques was guided by aesthetic and narrative considerations, making each work not merely a piece of content but also a form of profound artistic expression.

Thus, the illumination stage in Eunike Tanzil’s creative process is a central phase that integrates visual and musical exploration. This process not only reflects personal creativity but also demonstrates the application of multidisciplinary knowledge across composition, music technology, and digital content production.

a. Verification

The verification stage is the final phase of the creative process, evaluating, validating, and refining the work before it is published to an audience. In the context of Eunike Tanzil’s content creation, this stage involves refining both musical and visual elements and articulating the goals and motivations underlying the work.

Musically, the verification process begins with audio mastering—the final stage of music production that integrates all tracks and adjusts sound quality to meet industry standards. Eunike Tanzil uses the Ozone plugin, a professional audio processing software, to achieve an optimal *loudness* level with a maximum limit of -0.3 dB. This parameter is chosen to ensure volume consistency and audio clarity when played across various digital platforms. Ozone also allows adjustment of the frequency spectrum, stereo imaging, and overall dynamics, ensuring the final musical result sounds balanced and professional.



Figure 4. Ozone Plugin
(Source: Izotope.com)

Once the mastering process is complete, attention turns to video editing. All *footage* previously recorded from various angles is compiled and synchronized with the composed music. Eunike uses the CapCut app for editing, including selecting the best visuals, adjusting the video’s rhythm to match the music’s tempo, and applying high resolution (1080p) to maintain video quality. The content’s duration is tailored for Instagram Reels—approximately 50 seconds—to convey the message effectively to the audience in a concise yet impactful way. This stage also includes the video *rendering* process and the preparation of contextual and communicative *captions* as part of the publication strategy.

Beyond the technical aspects, verification in this context also involves a reflective dimension: why does this content need to be created and published? In her interview, Eunike Tanzil stated that the “*Hum Me a Melody*” series is not merely entertainment content but a medium for showcasing her personal expertise in composition and orchestration. She seeks to build a public image of herself as a professional composer. Through her work, she aims to demonstrate that orchestral music can be presented in a contemporary, concise format that has broad public appeal.

Thus, the verification stage serves not only as a technical finalization but also as a manifestation of the creator’s artistic awareness and communication strategy toward the audience. It is at this point that the entire long and complex creative process finally materializes into a work ready for public consumption—content that is not only aesthetically pleasing but also personally and professionally meaningful to its creator.

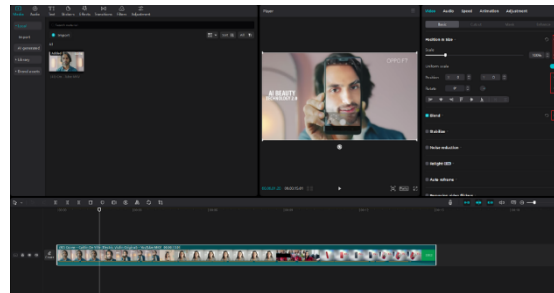


Figure 5. Capcut
(Source: Capcut.com)

Content Packaging in the “Hum Me a Melody” Series

Content packaging in video refers to the way messages are presented to attract attention, educate, or entertain the audience. In the digital age, the aesthetics of music videos are influenced by technological developments and the characteristics of social media platforms. According to Manovich (2001), digital aesthetics emphasize simplicity, visually appealing elements, and technical accessibility—such as filters, quick transitions, and visual compositions that are immediately understandable. In the content packaging for the “Hum Me a Melody” series, several important aspects stand out, particularly regarding the video visuals. Eunike Tanzil created the visuals and ensured high video resolution; therefore, in the content packaging of the “*Hum Me a Melody*” series, the researcher applied the following elements: Visuals, Education, and Entertainment.

a. Visuals

Visuals are a key element in capturing the audience’s attention in a short amount of time. Music videos on social media, including Eunike Tanzil’s work, emphasize camera placement, quick transitions, and a clear visual narrative. In the video “*Hum Me a Melody*,” Eunike positions the first camera angle directly on her collaborator, resembling the style of popular content like “*How much do you pay rent in New York?*” This approach creates a sense of spontaneity and immediate focus on the subject.



Figure 6. Reference to the “How Much Do You Pay Rent in New York?” content
(Source: Youtube.com/Couple of



Figure 7. “Hum Me a Melody” Jordan Rudess episode
(Source: @eunike.tanzil)

In Scene II, Eunike uses a point-of-view (POV) shot with quick transitions to keep the audience engaged from the very beginning. This is followed by Scene III, which showcases the music production process from three different camera angles, including:
A side view showing her playing a MIDI controller, a computer screen displaying the instrument layers, and adding text as a means of direct communication with the audience.



Figure 8. Scene II
(Source: @eunike.tanzil)



Figure 9. Scene III
(Source: @eunike.tanzil)

Eunike also uses a 1080x1920 px video resolution with a 9:16 aspect ratio, in accordance with Instagram Reels standards, and ensures clear audio to maintain production quality. All of these processes are carried out using simple tools: a smartphone and the CapCut app.

Overall, the visual elements Eunike employs include strategic camera placement, high-quality video, dynamic transitions, and informative text, which effectively create engaging and communicative content for a global audience.

b. Entertainment

The “*entertain*” aspect of video content refers to its ability to engage viewers on an emotional level, rather than merely convey information. Eunike Tanzil identifies three key elements in creating engaging and entertaining content:

1. Personal Branding as a Composer

Eunike consistently highlights her expertise in musical scoring as part of her creative identity.

The music is allowed to “speak for itself,” without verbal narration, so that the audience can experience its message on an emotional level.

2. Accessibility for Non-Musicians

The series’s success also lies in its ability to reach a wide audience. Many non-musicians feel an emotional connection because the music evokes nostalgia and is even associated with the musical style of films like Disney.

3. The Appeal of Collaborators as a “Hook”

Collaborators play a key role in attracting viewers’ attention. For example, an episode featuring Jordan Rudess—the keyboardist for Dream Theater—showed a dramatic increase in engagement: 634,000 viewers, 36,300 likes, and hundreds of comments. Conversely, episodes featuring lesser-known collaborators generated significantly lower numbers. This proves that well-known collaborators serve as an effective *hook* for increasing reach and audience engagement.

By combining elements of personal branding, inclusive musicality, and strategic collaborations, Eunike Tanzil has created content that is not only entertaining but also memorable for a diverse audience.

c. Education

Education is one of the key factors that contribute to content quality, enabling content creators to convey messages, knowledge, and inspiration to their audience. In the “*Hum Me a Melody*” series, the show not only entertains its audience but also conveys a message and imparts knowledge to the public.

The series “*Hum Me a Melody*” not only entertains but also educates its audience. Its main message is that extraordinary musical compositions can stem from simple ideas—such as a single note or a hummed tune—which are then developed through arrangement and orchestration. In addition, the series also introduces a different side of the collaborators, such as Jordan Rudess, who comes across as more friendly and open—a departure from his image in other media. Eunike Tanzil hopes this content can inspire the public—especially musicians and creators—to develop their own ideas and share them on social media.

4. CONCLUSION

“*Hum Me a Melody*” is an Instagram content series created by Eunike Tanzil, in which she invites people around her to *hum* melodies that are then arranged into orchestral compositions. The series has captured the attention of a wide range of people—both musicians and non-musicians—and raised questions about its creative process and content presentation.

The content creation process is divided into four stages:

- 1.) Preparation – This involves brainstorming ideas through social media research and planning specific topics related to music.
- 2.) Incubation – Technical challenges arise, such as filming, video editing, and maintaining consistency, especially since Eunike lacks experience in multimedia.
- 3.) Illumination – This is the stage of problem-solving and idea implementation, divided into two parts: video production (camera work, storytelling, resolution) and music production (composition, arrangement, orchestration) in collaboration with partners.
- 4.) Verification – This stage involves a final review of the content, music mastering, video editing, and reflection on the reasons and objectives behind the content creation.

Content Presentation Aspects The three main aspects that enhance the quality of content presentation are:

- 1.) Visuals – Varied camera angles, 1080x1920 px (9:16) video resolution, the use of subtitles, and visual inspiration from other content such as apartment tour videos in New York.
- 2.) Entertainment – Showcasing Eunike’s ability to transform *humming* into grand orchestral music, incorporating Disney-inspired elements familiar to the public, and featuring engaging collaborators.
- 3.) Education – Provides insight into how orchestral music can stem from a simple idea, while also introducing a rarely seen side of the collaborators. This content is intended to inspire the audience to create and share their own ideas on social media.

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AUTHOR'S BIOGRAPHY

 A portrait of a young man with dark hair, wearing a dark blue blazer over a white shirt. He is standing against a solid blue background. A small circular logo is visible on the bottom right of his blazer.	Muhammad Rafi Ansi Atallah  https://orcid.org/0009-0004-5250-6270 is an undergraduate student in the Music Study Program at the Faculty of Languages and Arts, Universitas Negeri Surabaya. Rafi began his studies in 2021 and is a piano student. In 2024, Rafi conducted research on the creative process and presentation of the “Hum me a melody” content by the Instagram account @eunike.tanzil. He can be contacted via email at ansirafi86@gmail.com
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