

This article adopts a theory-of-practice approach in order to show that music digitalization and the dematerialization of musical goods do not mean less materiality and do not imply a less relevant social role for material objects within consumption processes. In fact, we will see that digitalization of music reveals itself, quite paradoxically, as a process in which the reconfiguration of the relationship between materiality and culture leads to a renewed role played by material objects in people's life and activities.

—Magaudda, p.16

- **Do you agree that dematerialisation has resulted in a paradoxical return to valuing of physical goods?**
- **What does materiality mean in the digital age?**

Often people feel the need to carry their iPod around in a case...and they generally tend to choose a case that makes this beautiful, but anonymous, musical object more personal...a 32-year-old man told me that he found one of his mother's old jewellery cases and used it for safeguarding his iPod, so that he could emphasize the symbolic distance that he wished to create between himself and the mainstream trend of having the iPod on show:

'I don't care so much about the idea of the iPod as a status symbol, I don't give a damn about that...That's why I don't buy accessories...I carry it around in a small velvet bag from a jeweller's that I found in a drawer in amongst my mum's old stuff...that way it's not so visible and I can hide it so that strangers can't see it.'

—Magaudda, p.21-22

- **What do you make of this case study?**
- **What does the movement towards the individualisation of listening accessories mean?**