

Dan Brumm on Sound Designing the Hit TV series, *Bluey*, with Sennheiser and Neumann

Case Study: With nearly 20 years in the industry, *Bluey* sound designer and voice of *Uncle Stripe*, Dan Brumm relies on the Sennheiser MKH 416 and Neumann TLM 103 to capture the authentic Aussie sounds of the suburbs of Brisbane for a global audience.



Brisbane, Australia, 20 April 2026 – From Queensland to the global stage, *Bluey* has become one of the world’s most-watched television series, winning over children and parents alike with its warmth, humour and unmistakable Aussie spirit. Through the clever and inspired work of sound designer Dan Brumm, the series brings the everyday beauty of Australian life to audiences worldwide through sound, weaving in the calls of local birdlife such as lorikeets, cockatoos and kookaburras to create a soundscape that is both authentic and imaginative.

“I love the fact that I get to show how beautiful Australia sounds to the rest of the world,” says Brumm. “While these birds might sound mysterious to international audiences, they are simply a part of Australia that locals hear every morning.”

As *Bluey* has grown into an internationally acclaimed production, Brumm has relied on tools that can keep pace with the creative and technical demands of television. At the heart of his workflow are the Sennheiser MKH 416 and Neumann TLM 103 microphones, which he trusts to deliver the reliability and sonic character needed to tell stories through sound.



Dan Brumm recording with the Neumann U 87.

How the “everyday guy” became the voice of advertising

His connection with sound and storytelling began early, sparked by the cassette-narrated books he listened to as a child, however his path into voiceover was more about being in the right place, at the right time. Working at a post-production house as a sound designer, Brumm spent his days recording other artists until a director walked in and asked him to step behind the microphone and read an advertisement himself.

That unexpected moment marked the beginning of a new career. At a time when commercials were shifting away from a more polished delivery, Brumm’s untrained, conversational tone was more relatable and the perfect fit.

"I didn't have any kind of classic training, so I just sound like a regular guy" Brumm explains. To capture an authentic tone, he turned to the Sennheiser MKH 416n – a microphone that would become central to his voiceover work. "In Australia, [the 416] is the standard commercial

voiceover microphone. We get right up into its barrel, right into its presence region [...] It's just the sound of advertising here in Australia."

Building Bluey's world through real sound

When it came to *Bluey*, the creative brief was clear. Series creator Joe Brumm wanted to avoid exaggerated cartoon effects in favour of a world built from authentic, recognisable sounds children could connect with from their everyday lives.

Dan Brumm tackled the challenge head-on, engaging in guerrilla field recording, often using the MKH 416 to capture sounds directly from the environments reflected in the show.

"If a character goes down a slide at a playground, I need to record that very sound. I went down one of these big, enclosed slides and was just banging around everywhere with my 416," says Brumm.

With production on *Bluey* running for nearly a decade, capturing the real sounds of suburbia has truly put the MKH 416's durability to the test. "I had two of these I used out in the field recording for *Bluey* for eight years. I chucked them on my car seat and [...] in creeks, supermarkets, and playgrounds. I never had a problem with any of them."

Clarity, wherever production happens

When the show first went into production, Brumm bought a 103 to record some of the child actors with. It's bright, clear and precise. For longer narratives and character acting for animation, the 103 is an amazing microphone.

"We recorded most of the kids with the 103," Brumm notes. "It's bright, clear and precise. For longer narratives and character acting for animation, the 103 is an amazing microphone."

Beyond the performance quality, the gear supports a high level of professionalism. Working with leading global studios directly from his home studio, he sees trusted tools as an important signal of credibility and source of confidence. "Studios around the world will connect with me via Source Connect. On my site, you'll see that I've got a 416 and a TLM 103, and I think that just answers a lot of questions for them that I know what I'm talking about."



The Neumann TLM 103 in the studio.

A trusted toolkit for what comes next

As *Bluey* continues its evolution, Brumm is looking ahead to new creative opportunities with the same commitment to authenticity, detail and sonic storytelling that has shaped the series from the beginning.

For Brumm, that next chapter will still be built on the tools he has trusted throughout his career. From commercial voiceover to field recording and animated dialogue, the Sennheiser MKH 416 and Neumann TLM 103 have provided the reliability, character and confidence needed to perform across every stage of the production process. He has also started exploring foley recording in his studio with a Neumann U 87, while the MKH 8018 MS microphone has become part of his kit for location recordings.

“[Sennheiser] has almost defined my career as a voiceover artist,” says Brumm. “Whether out in the field, or in the studio, I need mics I can trust will capture the sound beautifully, and that’s the 416, the 87 and the 103.”

For more information on Dan Brumm visit danbrumm.com, and to learn more about Bluey, head to Bluey.tv.

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