



# The growth of Soviet music in the scope of Chinese cinema in the early period of the establishment of New China: an example of the interlude “Oh, the snowball tree is in blossom” in the film and television works of Ivan Perilyev

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**Abstract** In the early days of the founding of New China, there was an international situation with close political contact between China and the Soviet Union. I still remember the title of “Big Brother of the Soviet Union”, which shows the political and cultural exchange and blending between these two countries. In the film industry culture, Soviet films and their unique musical melodies and content materials have inspired the development of Chinese films. The musical elements in the films can make the film works more valuable, and it is easier for them to have emotional impacts and fluctuations to invoke empathy and association. This article will analyze and discuss the films in the early days of the founding of New China through the development and influence of Soviet music in China at that time and through the detailed analysis of the specific work “Happy Life” by Ivan Pyryev to search for and summarize the clues of the rooted development of Soviet music in the Chinese film industry and its role and significance in future film and television development.

**Keywords** Soviet music · A happy life · The red berry blossoms · China’s film industry

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## Preface

In the early days of the founding of New China, all walks of life in China needed to be revitalized, and at the same time, socialism seemed out of place in the international environment where capitalist society was flourishing, and there was no experience to reference as the construction and development of the New China as a socialist country progressed. This coincided with a time when Sino-Soviet relations were very close, and Leninism and Marxism brought light to China, which gave the Chinese people hope. On 3 October 1949, China and the Soviet Union established diplomatic relations at the ambassadorial level. It can be said that the Soviet Union was the first country to recognize and establish diplomatic relations with the New China. At that time, the Soviet Union was very powerful and had the right to speak on international status, and in the following 3 months, Bulgaria, Romania, Hungary and eleven other countries established diplomatic relations with China. Since then, China sided with the Soviet Union and opened the socialist camp, and in 1950, the Soviet Union assisted China in building its economy. In 1950, the Soviet Union assisted the Chinese army in the fight against the U.S.S.R. and Korea, and the relationship between China and the Soviet Union continued and was consolidated once again. At the same time, China and the Soviet Union had close economic exchanges, and consequently, there were also exchanges of corresponding culture, industry, art, architecture and other aspects. The culture of cinema played a great influence in China during this period, and it guided the creative direction for the subsequent development of the Chinese cinema industry.

The origin and development of Chinese film came from the creative development of the former Soviet Union, and the film culture of the Soviet Union also led the way and played a leading role in China's film creation and music creation. China's early film creations followed both the theme and content style of the Soviet Union film culture as a standard; indeed, the Soviet Union film culture in the world at that time belonged to the advanced ranks, and its works were exported to various countries, becoming a model for learning from each other. China's film development and creation and the Soviet Union's style of film creations had a very similar direction, and then, with the disintegration of the Soviet Union, the change of the international political situation and the growth of China's comprehensive national power, China's film industry and its film music creation, in the process of combining with its own territorial culture and national aesthetics, has gradually found a way of film creation and music use in line with its own national culture and habits. With the national characteristics of film music increasingly beginning to gradually appear in film and with the audience's welcome and recognition, in today's open internet era, Chinese film music is beginning to move out of the country toward an international stage, and China's film industry music creation and use of the world's film music culture has become a bright landscape.<sup>1</sup>

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<sup>1</sup> A Historical Outline of Sino-Soviet Relations [M]. Shen Zhihua, ed. Social Science Literature Publishing House. 2011.

## An analysis of the process of Chinese cinema

### The development of world cinema

The development of the world's cinema began with Edison's invention in the United States and Lumière's film in France; on December 28, 1895, in Paris, the local cinema offered tickets for sale for the first time to Lumière's "Train to the station", "Babies drink soup", and "water on the gardener". This day is also identified as the birth of film. In the years that followed, the manager of the French Roppel-Utan Theatre, Georges Méliès, introduced scripts, actors, make-up, sets and other technical techniques into film shooting, and this artistic processing occurred over the course of nearly 500 films. After 1927, the development of film entered a new stage. Chaplin, the former Soviet Union's Eisenstein, the United States of America's Griffith and other film artists began to become famous in this period. The films of this time were black and white until 1935, when the first color feature film, "Floating World", was successfully launched, marking the birth of the movie. In 1952, *The Devil of Benoit* became the first stereoscopic film to use three-dimensional technology; in 1967, McGillivray-Foreman adopted the IMAX format for the first time; in 1971, *A Clockwork Orange* heralded the advent of the digital stereo era; and on 1 June 1999, the film *Star Wars 1—The Phantom Menace* was screened. *Star Wars 1—The Phantom Menace* was the first commercially screened digital film, and "Avatar" in 2009 was the first to implement 3D+IMAX viewing.

### Origins of Chinese cinema

Regarding the history of Chinese film, in 1905 Tan Xinpei starred in the opera film "Dingjunshan" for the budding beginning; in 1913, the Asia Film and Television Company shot the first feature film "Difficult Husband, Difficult Wife"; and in 1922, the Star Film Company was established. Then, in the 30's and 40's, the material content creation of China's film art began to focus on reality, reflecting real life; "Spring of the small town", "a river of spring water to the east" "Fisherman's Song" are representative works of this period. Then, the films of the New China period were divided by several generations of directors with different styles, witnessing the growth and development of Chinese cinema, from the first generation of directors Zheng Zhengqiu and Hong Shen to the creative new generation of six generations of directors, represented by directors such as Zhang Yuan and Jia Zhangke, whose creations embody to different extents the changes in Chinese cinema creations, and show the progress and direction of China's cinema industry. The development of contemporary Chinese cinema has seen a small peak in ratings, with films such as Xu Zheng's *Lost in Thailand*, Chen Sicheng's *Detective Chinatown*, and Guo Fan's *Wandering Planet* series all being in demand in recent years, and of course there are also other elemental styles of cinema that continue to be screened and become hot topics of conversation among the population.

## Soviet film music in the early period of the establishment of New China

### Soviet film culture

L. Lumière's films came to Moscow and St. Petersburg, so local film lovers tried their hand at creating and shooting films. The first Russian film, "The Free Man on the Lower Volga," came out in 1908, but the films of this period were still very crude. On 27 August 1919, a decree signed by Lenin was issued to mark the birth of Soviet cinema.

During the 1920s and 1930s, films were created based on classical literature and political revolutionary themes called "political agitations". Although there was some exploration and improvement in technology and filming techniques, the content of the films began to show a certain degree of ideological restriction, and revolution and heroism became dominant.

Soviet film culture was still pursuing realism in the 1930s and 1940s, and the release of Xia Boyang in this period provided an example of revolutionary propaganda, but with the overabundance of formulaic and conceptual works, there was stagnation in their development. In the 1950s and 1960s, when the turbulence of the situation after the death of Stalin led to an earthquake in the film and television industry and an influx of Western cultural ideas brought new life to film creation, the films changed from a strong glorification of merit and virtue to the creation of new works. Movies were created with the strong political colors and heroism that glorified the merit of a number of cultural advances, and Soviet cinema was accompanied by an exalted international status as one of the powerhouses of the time and won a number of awards in the world for its use of superior cinematic concepts.

### Soviet film music

Storylines and filming techniques were the significant advantages of Soviet-era films, and the music element, which itself is also a part of the Soviet Union, a nation that is good at singing and dancing, constituted a relatively large proportion of the components of the film-making process. Soviet-era film music elements accounted for a large proportion of the multiethnic geographical advantage and can be said to have inherited the ancient Russian national music and some of the national music of Eastern Europe, in which, like the famous Shostakovich, Tchaikovsky, etc., created during the patriotic period, several famous symphonies have also become patriotic classics of these heirlooms.

Film music, as an indispensable part of films, is also rooted in Russian traditional music and thus has deep attainments in the use of traditional music and traditional instruments, and its expressive effect is not only a breakthrough in expression but also provides much advancement for the characters and the plot.

## The influence of Soviet music in China in the early period of the establishment of New China

### The link between Chinese and Soviet music culture

In the early years of the founding of New China, one of the main entertainment activities for Chinese nationals was watching Soviet films. The creative style of Soviet films, which was “edutainment and fun” and served political purposes, also had a certain influence on the minds of the Chinese people, and the Party and the government naturally were very happy to see the dissemination of such films. During this period, the Chinese people also learned about the good life of the Soviet people and the superiority of socialism and therefore had unswerving ideological beliefs in their own country’s ambitious goals of socialism, patriotism, communism, etc. First, the importation of Soviet musical works made it possible for the Chinese people to learn more about the Soviet Union.

First, the importation of Soviet musical works brought new revelation and development to Chinese music. Elements of Soviet musical works, such as composition, harmony and rhythm, had a profound influence on Chinese music and contributed to its modernization. For example, the Petersburg Symphony, a work by the Soviet musician Sergei Prokofiev, greatly inspired Chinese musicians. For example, when Nie Er composed the March of the Volunteers, he drew on Prokofiev’s Symphony’s compositional style and harmony, making the song more dramatic and emotionally expressive. In addition, Nie Er’s other famous work, the Yellow River Cantata, also incorporates elements of Soviet music, including Prokofiev’s musical style. Apart from Nie Er, there were also some Chinese musicians who were inspired by Prokofiev and other Soviet musicians, such as Xian Xinghai and Nie Er’s teacher Liszt. They also incorporated elements of Soviet music in their compositions, promoting the modernization of Chinese music.

Second, the introduction of Soviet musical works also provided new ideas and materials for Chinese film scores. Soviet film scores were loved by Chinese filmmakers for their strong national characteristics and strong emotional expression. For example, the soundtrack of the Soviet film *Doctor Casillas* inspired the creation of the soundtrack of the Chinese film *Lin Zexu*, making it more dramatic and emotionally expressive. Through the compositional content of this work, we can see that Chinese filmmakers, inspired by Soviet films, began to explore unique avenues for expression in Chinese cinema. For example, the film *Red Plum Blossoms* has become a classic in the history of Chinese cinema with its unique narrative and emotional expression, showing the life of the Chinese countryside and the spirit of the people.

During the period when the socialist camp was partnered with the Soviet Union, in addition to the “one-sided” study of the Soviet Union, China also employed many outstanding Soviet music experts to come to China to give lectures and sent out many musical talents to study and learn from their successful experiences, such as the “Red Plum Blossoms”. Drawing on their successful experience, famous music masters such as Xian Xinghai, Du Mingxin, and Li

Delun, were all engaged in academic exchanges and learning with Soviet music experts during this period and created many excellent musical works in China, such as Xian Xinghai's Symphony No. 2 Sacred Battle. Of course, in terms of film, there are also famous film works such as "Full Moon, Full Flower," "Taking the Chinese Mountains by Wisdom," and "Don't Forget" and their related film songs.<sup>2</sup>

## **Brief analyses of specific works—the interlude "Oh, the snowball tree is in blossom" from Ivan Periyev's "Happily Ever After"**

### **Author and plot**

In the period from 1949 to 1950, Ivan Periyev (1901–1968) created and filmed the work "happy life", which was mainly about the new Soviet collective farms in Kuban, Wu Ya and Bi Bai Ling as the representative of the peasants to sing the motherland, singing love and happiness in this beautiful film. At the end of the Second World War, the people of the former Soviet Union went from the protection of the home to rebuilding their homes in the swords and shadows. At the end of the Second World War, the people of the Soviet Union turned from defending their country to rebuilding their homes and resuming production. First, the director Ivan Periyev was very good at responding to the real life of the people of the country at that time through the form of musical comedy, and other works of the same period include "Rich Fiancée" and "Pig Breeder and Shepherd", all of which caused many repercussions at that time on the subject of farm production, and the content of these films are also interspersed with the corresponding film music and song and dance performances.

### **Interlude "Oh, the snowball tree is in blossom"**

"Oh, the snowball tree is in blossom" is an interlude of "Happy Life" that was composed in 1949. The music is in the same style as the work, presenting the characteristics of innocent and interesting performance, with a subtle character sung by the alto lead singer and a broad and fluent chorus, which is in line with the psychological characteristics of youthful young people and won Stalin's second prize for literature and art. The music was written by Isakovskiy (Слова—Михаил Исаковский—русский советский поэт. Герой Социалистического Труда. Лауреат двух Сталинских премий первой степени), but Dunayevskiy (Музыка—Исаак Дунаевский—советский композитор и дирижёр, музыкальный педагог. Автор 11 оперетт и 4 балетов, музыки к нескольким десяткам кинофильмов, множества популярных советских песен.) also composed music for it, The content of the lyrics fully demonstrates the pure and beautiful love between young men and women, and the lyrical mood of the music brings out the tenderness of a young girl's heart.

<sup>2</sup> The Influence of Soviet Film Music on Chinese Cinema[J]. Zhang Linlin. Film Literature. 2 (16).

Ой, цветёт калина в поле у ручья,  
 By the field and the river, the snowball tree are in bloom,  
 Парня молодого полюбила я.  
 There's a boy that I love.  
 Парня полюбила на свою беду.  
 But I can't tell him.  
 Не могу открыться, слов я не найду!  
 I've got a lot on my mind that I can't talk about !  
 Не могу открыться, слов я не найду!  
 I've got a lot on my mind that I can't talk about !  
 Он живёт, не знает ничего о том,  
 He doesn't know anything about it,  
 Что одна дивчина думает о нём.  
 The maiden pines for him and is anxious every day.  
 У ручья с калины облетает цвет,  
 The snowball tree by the river have withered for him,  
 А любовь девичья не проходит, нет!  
 The girl's thoughts have not diminished at all!  
 А любовь девичья не проходит, нет!  
 The girl's thoughts have not diminished at all!  
 А любовь девичья с каждым днём сильней.  
 The maiden's thoughts are growing day by day.  
 Как же мне решиться, рассказать о ней?  
 I'm a girl. What do I tell him?  
 Я хожу, не смея волю дать словам.  
 I don't have the courage to tell you that I'm at a loss.  
 Милый мой, хороший, догадайся сам!  
 You can guess for yourself, my beloved!  
 Милый мой, хороший, догадайся сам!  
 You can guess for yourself, my beloved!

The snowball tree is a beautiful flower seen throughout the former Soviet Union; this flower is also commonly used in the region as a metaphor for a beautiful woman. The snowball tree is a kind of white flower, the original name is snowball flower, and the fruit is red. These old Soviet songs, in the composition of the rich exotic flavor and simple human love, reflect war time but also the regime of turbulence, life in the midst of a kind of spiritual solace, and the process of import into China because the translation of the sound of the process of the "snowball tree" has become deep and popular. "The composer used a lot of chromatic melodies in the creation of this piece, such as the chromatic melody of "Цветёт" in the picture, which shows a kind of shy girl's mood.

17 *mp* 独唱

1. 田野小河边, 红莓花儿开, 有一位  
Ой, цве- тёт ка- ли. на в по- ле у ручь- я, пар- ня мо- ло.

2. 他对这桩事情 一点儿不知道, 少女为他  
Он жи- вёт, не зна- ет ни- че- го о том, что ол- на див.

This work is often designed to be performed by soloists and choruses in different forms, making the music more colorful through the different expressive power of the voice and, at the same time, showing a progressive change in mood.

33 女声合唱

满 怀 的 心 腹 话 儿 没 法 讲 出 来!  
Не мо- гу от- крыть. ся, сло- ва не най- ду!

少 女 的 思 恋 一 点 儿 没 减 少!  
А лю- бовь де- ви. чья не про- хо- дит, нет!

The music also used the most traditional Soviet style instrument, the accordion, which became one of the most popular learning instruments in China at that time, and the use of the accordion was a very representative manifestation of the exchanges between the two countries in the field of music and art.

“Oh, the snowball tree is in blossom” is not only a film episode for Chinese people but also a song that brings together memories and the emotions of the masses of Chinese-Soviet exchanges, which has been mentioned many times in Chinese films and has been used as one of the elements of the film and the ending song of today’s Chinese film “Lost Mom”, based on the fact that it is one of the most representative Soviet film and television songs and has great artistic value. Since this song is one of the masterpieces of Soviet film and television songs, with high artistic value and cultural connotation, beautiful melody, melodious, touching lyrics, and lyrics full of family, affection, friendship and other emotional elements, which is very suitable for the theme of the film, the use of this song as the ending song can enhance the emotional expression of the film so that the audience can more deeply feel the emotions that it conveys.

At the same time, the music of the film “Oh, the snowball tree is in blossom” connotes youth, revitalization and other purification of the soul; the creative intent of the film has also taken root in the Chinese film, affecting the creation of later works, such as the TV series of the same name, the Chinese translation of the song, and the present narrative of the period of the life of the history of the time. Thus, the “Oh, the snowball tree is in blossom” will still be ringing, the



memories of the life of that era will instantly come to life in the foreground, and people can begin to think about it.<sup>3</sup>

## Cultural connotation behind Chinese film music

### Political significance

Art for the national political service, which exists in our country, has roots in historical development and can be traced back to when the Western Zhou “ritual and music” system of the establishment of the mature and representative of the significance of the image of the country appeared to support the value of the political connotation of the service. Since its beginning, Chinese film has developed, influenced by Soviet films, to a time when it shaped the national leader’s perfect hero image, as inspiring national patriotic construction also has very valuable significance. The heroic image of national leaders, which inspires national patriotic construction, is also very valuable. For example, in the same period of creation of the “March of the Volunteer Army”, “Fisherman’s Song”, and “Red Star Shine on Me to Fight” exist in the political construction of the success of musical works but also in film and television interludes.

Since the introduction of sound film, film music has become an inseparable part of film itself. Early Chinese film music in the content of the direct presentation of the heroic image and a reaction to the revolutionary struggle of life to the people who watch is also a kind of boldness, self-confidence, progressive and positive orientation; furthermore, in terms of the songs themselves, the film “happy life” may have been part of an attempt to cover up the economic depression at the time, but the film also had positive significance and encouraged the stability of people’s hearts and walking on the ground. The film “Happy Life” may have been an attempt to cover up the economic depression at the time, but the positive significance of the film and its hope of stabilizing people’s hearts and moving forward in a pragmatic manner is indeed a memory of an era.

### Culture and education

Film music reflects the cultural life of the people of a country, which is of great educational significance. Film and television culture, in a way, help people popularize their own field of knowledge and career insights. When people do not leave their houses, films on the appreciation of different life and different cultures, particularly the music, help them to understand some of uncommon knowledge and symbols, such as “Oh, the snowball tree is in blossom” in the cranberries, “three sets of cars” in the life of the horseman, “Katyusha” in the foreign women, and so on. Thus a film needs at least one and a half hours, during which people sit seriously in front of the

<sup>3</sup> The Invisible Hand of Emotional Leadership—The Psychological Influence of Film Music on the Audience[J]. Zhu Wen. *Film Literature*, 3 (05).

screen to understand and appreciate, while they can engage in film music relatively flexibly. In other words, in addition to creating a deep feeling in a film, music can also be taken out to use for singing along in a flexible way in which culture is felt and education is subtly accepted, which is also the charm of film music in the art of sound.

There are profound lyrics and a unique melody, along with the plot of the singing, and a combination of classic film and television music, of course; in addition to the more typical common film and television songs, there are film and television soundtracks, sound effects, and other forms of artistic expression, as well as some of the more classic sound effects of the sound of the mountain and the sea. Presenting the main character with the atmosphere of the debut of the sound effects of the expression produces a better promotion of the expression of the role of the film and television music in the plot, is used on special occasions, purifies the human soul, and becomes the most important part of film and television music. Presented to purify the human mind, it becomes a kind of cleansing sound, affecting people's hearts and spiritual world.

### **National development**

The music of the former Soviet Union can be said to influence our country's generation, and familiar songs and films are also rooted in the hearts of the Chinese people, becoming a beautiful memory. In the early years of our country, when economic and cultural or film and other aspects of the arts had not yet emerged and there were no role models to take the lead, the Soviet Union's model of statehood and cultural development provided China a lot of sustenance and played an exemplary role through its film art and thought-provoking film music. In this way, not only are there emotional exchanges of memories between the people of China and those of the Soviet Union through this bond, but this music also allowed the Chinese people to understand the diversity of culture and art and provided them with an additional reference and material for film and music development.

In this regard, different countries present different themes and melodies, which are similar to the periods in the history of music development. During the period of the founding of New China, the country's theme was to build and advance and to fight with high spirit, so both the film and the core of film and television music creation also became the main theme of positivity and upwardness, and in the reform and opening up period, China presented openness and inclusiveness and learning and striving, so the film also became a positive theme. In the reform and opening up, China is open and tolerant, learning and striving, so the films are mostly about going to the sea to do business, international exchanges and other market topics, and the music has also become diversified, presenting some Western cultural elements. Then, when China enters the new century, about the focus is on exploring the ideas and exploring the spirit, so the films and the music are also developing in this direction, reflecting the development of the different national strengths, and the construction of the economy.

## Artistic aesthetics

Chinese film music in itself not only has artistic appreciation but also reflects the level of our music and artistic creation. The lyrics reflect the charm of our language, songs and music itself, and the embodiment of the film and the theme of the role of the film behind the film music can be seen in many areas of the industry and the level of payment, which is also a standard for external strength, internal test level, the sound of the film in the pure music and songs. This is the appeal to the audience on the one hand, and the sound of the film in the pure music and songs, which is the appeal to the audience, on the other hand. The appeal of film sound to the audience is extremely obvious.

In the early days, China's film music had several songs, such as "March of the Volunteers" and "Fisherman's Song", then "Night on the Grassland" and "Ao Bao Xiang Hui", and in modern times, "Love is just a word", "Painted Heart", "The Road to Ordinary" and other familiar film songs, as well as some related film and television soundtracks and special effects, have also been used and affirmed in subsequent videos. This shows that the direction of film music is not only becoming increasingly diffuse but also becoming the finishing touch of the film in terms of content and theme presentation. Even if these works are taken separately, they are still classics to be listened to and sung, and with cultural exchanges and the enhancement of national strength, the production of China's film music is constantly progressing, and people's aesthetics are also rising. Both of them are achieving each other and promoting the continuous advancement of the art of film music. In the appreciation of many film works, the auditory perception of film music can stimulate the sensual level of the human heart, thus leading to rational activities and the appreciation of the film's multisensory linkage to the film for in-depth thinking and reminiscence.

## Analysis of the current situation of overseas dissemination of Chinese film music

The famous German director Lange once said that any form of content accepted by the film in its own field would become an important element connecting the shaping of the film, which would ultimately become the result of the "cinematization" of the artistic elements, and film music, under the impact of film, has a new law of artistic development and the principle of aesthetics creation and the development of music film. Although there was an initial genre of music in the process of integration with film, a new meaning and mission emerged, and the development and dissemination of film music also appeared with the progress of the times to express new personalities and styles.

The overseas dissemination of Chinese films, in addition to these films themselves in foreign market distribution, especially with the U.S. Hollywood competition, needs to be unique, and the cultural quality of the film is top tier. In the development of the film industry in recent years, we have seen the commercial success

of Hollywood and the dividends of such series as Marvel, which is very useful for the development of China's film industry. Currently, the process of globalization is accelerating, internet technology is developing, and culture is similar to a postcard of a country, representing its image. Chinese films and film music can also reflect the degree of Chinese culture and art, such as on some familiar foreign websites, such as YouTube, Twitter, Facebook, Instagram and other social networking and video sites. The output of film music can also be translated into multilanguage versions for aesthetic and artistic exchange and adaptation. In addition, China's film and television music can also be part of the national culture and national characteristics of the elements of integration. Since 2003, China's outstanding director Zhang Yimou has shown the impact of "Red Sorghum" and other types of folkloric film on the international film industry; of course, there are also a lot of works and the corresponding film and television music to win awards, in addition to the box office market that should also be seized, such as in "martial arts" film and television among international audiences. In addition, the box office market should also be seized; for example, "martial arts" film and television works are relatively more popular among the international audience, and thus, the relevant music creation can also be combined with the content creation of the works.

In conclusion, to excel in international film and television music, we must form our own unique music style. In the long history of film music development, some of the works that have been widely circulated and even have far-reaching impacts have needed to have excellent quality and unique style. In the development of China's film music, whether it is the "Tremolo of Life", "Wuji", which is a combination of Chinese and Western music, or the fashionable and popular "Hero" soundtrack clip "Wind", all of them need to develop on the main line of ethnicity in a diverse manner, to find the entry point of national and international culture, to blossom in the international music arena, to carry forward China's national culture and to build up cultural confidence.

## Conclusion

The survival of the Soviet Union film and its music in our country is a testament to the times, the occurrence of this stage of history, which is also a witness to the cultural exchanges between the two countries. The USSR was second to none in both national strength and cultural development. In the spirit of the kernel of transmission, it is also a representative of the socialist culture of the country. The development of film culture and art can be said to influence the development of creativity in most countries around the world, especially the land adjacent to China. The development of film music in our country is not only the melodramatic embodiment of the story of the plot but also a representation of the role of characters in the drama. Sometimes pale text dialog is not as good as a piece of music that can touch people's hearts. Sometimes the pale and hard text dialog is not as good as a piece of music to move the heart and let the audience understand the emotional expression. Thus, based on the characteristics of the Soviet Union's film music to convey the creation of the use of music, China's film music has continued to progress toward a higher

quality and more in line with the Chinese aesthetic on the road of independent development, in the current international arena has its own self-sufficiency and the source of development through the Soviet Union's film and its successful influence on film music, to find their own way of development. Through the successful influence of Soviet cinema and its film music, we have found our own way of developing film music, and we believe that we will be able to create more infinite possibilities in the development of film music in the future.

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