

"MASCULINE," OR SINGLE SYLLABLE RHYMES (RAIN/SPAIN) ARE MORE POWERFUL THAN "FEMININE," OR MULTI-SYLLABLE RHYMES (SPINNING/WINNING). It has to do with the direct nature of a single, forced syllable on the ear. As soon as you go to two-syllable rhymes, a softening occurs. "Sweet" poems tend to have a lot of multisyllabic end-rhymes. So do comedic poems, like limericks. This doesn't mean you CAN'T use them, but understand their effect, and your own purpose in employing them, because they are like pink packets of saccharine in your coffee. Unless your intent is to be sweet, or funny, use single syllable rhymes more often than not.

There once was Drover from Dover
whose sheep disappeared in the clover. (Big clover. Giant shamrocks. Good luck with this poem, except when reciting in a bar.)

(How about:)

Do not go gentle into that good night
rage, rage, against the dying of the light.

Dylan Thomas-- (Quite a strong, simple masculine rhyme there, in a great poem, and by a poet known to recite in bars! But now, tack on the word ",sir" at the end of each of his lines, and see what that does.)
OFF-RHYMES (BELT/DELVE, FROND/LAND) ARE LESS OBVIOUS THAN EXACT RHYMES. You can rhyme the vowel sound, but end with a slightly different sound (the former), or use a different vowel sound, and have your end-sound be identical (the latter). Usually, its a good idea to mix exact and off-rhymes.

Here you stay
in my way
I can't think
sleep a wink
you're a bum
I'm so dumb.

Exact rhymes only.

Instead, how about:

Here you stay
in the wake
bobbing blue, you
deny the truth
the signal lost,
my tiller fixed
on the Southern Cross.

A mix of exact and off-rhymes:
stay, wake (off-rhyme)
blue, you, truth (exact and off-rhyme)
deny, my (exact rhyme)
lost, Cross (off-rhyme)

Now, you can get real technical talking about types of rhyme--well beyond the above. Such things as identicals (lay, Mandalay), weak rhymes (braid, late-- an imperfect sort of off-rhyme) are yet looked upon as worthy rhyme forms by some (including me quite often), but as anathema to others. Let's just say, use what works for your own ear. If it does, it'll probably work for the reader, too. READING ALOUD helps you to hear the sound effects you create. So do it.

Also, know that the effect of a rhyme can be controlled by the distance the word is from its rhyming mate. Too many rhymes too close together can ruin a poem rather than perfume it. (It's like pouring Chanel No. 5 or Halston on your head, rather than dabbing it on your neck.) The further away the rhyme actually hits--not only on the same line but also separated by many previous lines-- will soften the effect accordingly.) This calculated spacing of rhymes works especially well in internal rhyme schemes--rhymes that do not necessarily come at the ends of lines.